



# *Old English churches*

George Clinch



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# Old English Churches.



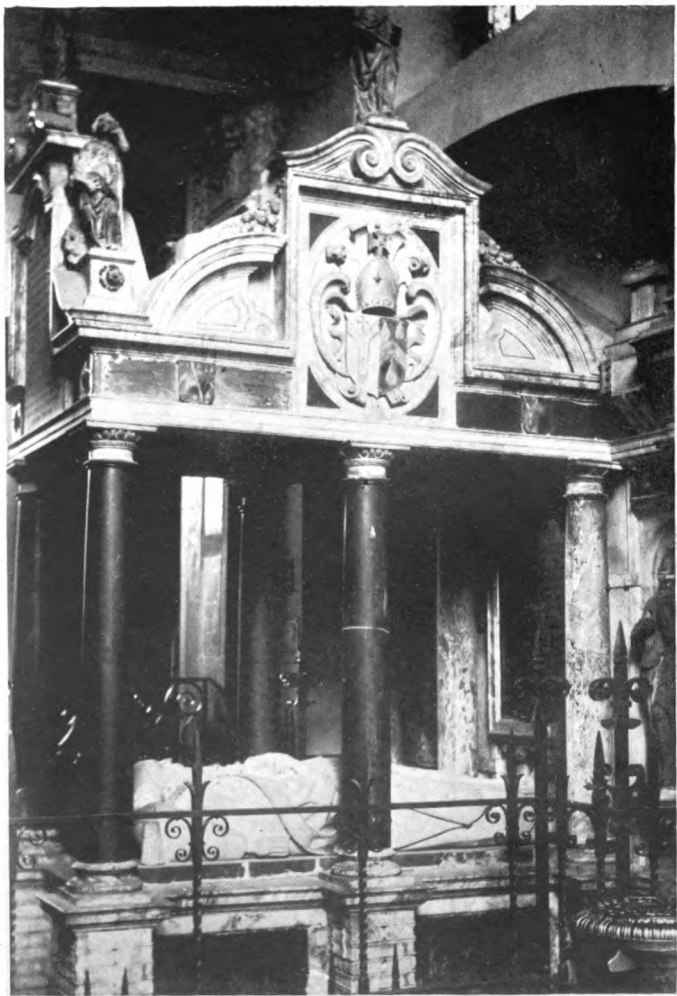
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**TOMB OF ARCHBISHOP ABBOT, HOLY TRINITY CHURCH, GUILDFORD.**

English

Churches

ARCHITECTURE, HISTORY, AND  
DESCRIPTION

GEORGE CUNCH, F.S.A.

ILLUSTRATED.

Chaldon Church, Surrey.

LONDON:

L. UPCOTT GILL, 170, STRAND, W.C.

NEW YORK:

CHARLES SCRIBNER'S SONS, 111, 5, FIFTH AVENUE

1900.



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Their Architecture, Furniture, Decoration, and Monuments.

BY  
GEORGE CLINCH, F.G.S.

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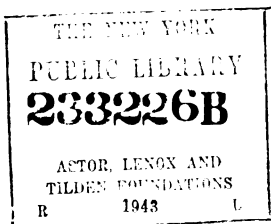


Chaldon Church, Surrey.

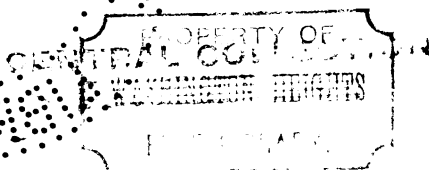
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## PREFACE.

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THE need of some sort of handy architectural manual must often have been felt by visitors to old churches, especially at those seasons of the year when holiday rambles give opportunities of seeing remote and little known parts of the country.

The following notes have been written to supply this want. They are intended to serve as an easily understandable guide to what is really interesting in the architecture and furniture of our ancient churches. The subject is somewhat comprehensive, and obviously it would be impossible to treat it in anything like minute detail in this volume; but although studiously brief and concise, the notes are intended to be sufficiently full to indicate generally all the most essential points to be looked for, and all the ordinary features which are likely to be found in our old English churches.

The study of ecclesiology, even in a humble and superficial way, is worthy of encouragement. It enables one to take an intelligent interest in what is seen; and,

what is of even greater value, it gives an object and a purpose to a walk; finally, it is a very harmless and inexpensive hobby.

The following pages contain, in a brief and condensed form, the substance of a large collection of notes and observations made on old English churches during a number of summer holidays. To a large extent they are the result of personal observation, and the earlier notes were made without any idea of publication, but subsequently the large number of interesting churches dealt with seemed to justify their being printed, and they were accordingly issued as a series of articles in *The Bazaar*. The hope was that they might be successful in stimulating an intelligent appreciation of the many interesting and beautiful remains which may be found in old English churches. That hope has been abundantly justified, as is shown by the present demand for the articles in the form of a volume.

In certain portions of the book, particularly the section treating of architecture, free use has been made of what has already been written upon the subject by Rickman and Parker. It was felt that this course, coupled with this word of grateful acknowledgment, would be preferable to anything the writer might be able to say upon a subject upon which so much valuable information has already been given.

The writer wishes to express his grateful thanks for the assistance he has received from many kind friends during the preparation of the following pages for the

press; and he is also glad to take this opportunity of acknowledging his obligations to the Rev. J. B. Clare, Vicar of Wenhaston, for the use of the block illustrating the Wenhaston Doom (Fig. 93); to the Norfolk and Norwich Archæological Society for permission to make use of their drawings for the sketches given in Figs. 94 and 95; and to Messrs. George Bell and Sons for permission to have made, from certain wood-blocks in their possession, the five photographs which have been used in Figs. 96, 97, 98, 99, and 100.





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## ERRATUM.

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Page 74, last line, *for* "Southwich," *read* "Southwick."



# Old English Churches.



## INTRODUCTION.

THERE can be but few—perhaps it would be difficult to find any—old churches that are absolutely devoid of noteworthy features and interesting associations. The central and prominent position which the parish church occupied in the social and intellectual life of the people of England during many centuries, is abundantly proved by contemporary documents; and everything connected with its services, traditions, and customs should appeal with considerable force to the affections and reverence of Englishmen and Englishwomen of the present day.

The church was the scene of all the most important events of the neighbourhood in which it stood. It was the popular place of Divine worship; and hither, when life's work was done, were brought the remains of squire and peasant, of the priest who had ministered within its precincts, and of the knight who had stoutly ridden forth to battle. Our ancient English churches enshrine

the dust of the most venerated and the most noble of our race. Philosophers and men of letters, statesmen and rulers, as well as those unknown worthies of whom Gray so tenderly speaks of as—

“Some mute, inglorious Milton,”

have all found their last home in and around our old churches, and the monuments of many lie on their floors or decorate their walls.

The traditions and customs of religious worship are almost as interesting as the persons who in one way or another, are associated with our old churches, and no one who would endeavour to understand the origin and hidden meanings of our outward forms of religion, can afford to neglect or ignore such valuable sources of information as church furniture and other accessories.

In order to make the contents of this volume readily accessible for reference purposes, the subject on which it treats has been divided into four general sections, viz. :

(I.) ARCHITECTURE.—Dealing with the characteristic features of the fabric of the Church during different periods.

(II.) FURNITURE AND ACCESSORIES.—Comprising such adjuncts of the services, as altar, consecration-crosses, altar-slab, chantry altar, houseling-cloth, communion-table, altar-tomb, reredos, piscina, aumbry, hagioscope, Easter-sepulchre, sedilia, pulpit, rood-screen, rood-loft, hour

glass stand, screen, misericord, font, church-chest, chained-Bible, porch, lich-gate, churchyard cross, bells, etc.

(III.) DECORATIONS.—Including stained and painted glass, encaustic tiles, mural paintings, etc.

(IV.) MONUMENTS.—Comprising effigies, tombs, mural tablets, stone coffin-lids, grave slabs, brasses, ledger-stones, head-stones, etc.



## I.—ARCHITECTURE.

THE architecture of our older and more interesting churches, say from the eleventh to the sixteenth century, has been divided into certain periods or styles, and this has been done not because the styles are sharply defined, but rather as a convenient method of classification and as a means of assisting the memory. The change from one style to another was often neither definite nor rapid, but by gradual steps; in every case there was a period of transition. Still, the characteristic features of each style are quite distinct, and easily distinguishable by anyone who possesses a knowledge of their essential points.

Roughly speaking, the different styles of church architecture may be classified in the following manner:

Anglo-Saxon Style—Eleventh Century.

Norman Style—Twelfth Century.

Early English Style—Thirteenth Century.

Decorated Style—Fourteenth Century.

Perpendicular Style—Fifteenth Century.

Renaissance Style—Sixteenth Century, &c.

## Anglo-Saxon Style.

Generally speaking, the architecture of this period is very plain, and when ornament is used it is, as a rule, rude and shallow, and a very poor copy of Roman carving. Arches, when the span is great, are semi-circular; window- and door-arches, however, have generally straight slopes. Windows, especially those in the belfry, have a sort of rude baluster, such as might be supposed to be copied by a very rough and clumsy workman from wood-turning of the Roman period. This baluster generally supports a long stone extending through the wall. Towers are without buttresses or staircases, and are either of the same dimensions from the ground to the summit, or diminishing by stages, or, in some late examples, slightly battering—*i.e.*, sloping slightly inwards.

Many authorities consider the curious arrangement of quoins, known as “long-and-short work,” to be a characteristic of eleventh-century architecture, but it certainly occurs also in the architecture of later times. This arrangement is shown in Fig. 1. The use of this kind of work for stone buildings is probably only an adaptation from wooden buildings, and it is extremely likely that these early stone buildings, in which we find it, were constructed by carpenters rather than by masons. All the corners of an eleventh-century church are square, and it is doubtful if the buttress was used at that period for the support of walls, roof, or tower.

The number of churches and other buildings of this early period is necessarily limited, and the following list of some well-authenticated examples in England will probably be of service to students :

BEDFORDSHIRE.—Clapham, Lavendon.

BERKSHIRE.—Wickham, Cholsey.

BUCKINGHAMSHIRE.—Caversfield, Iver, Lavendon, Wing.

CAMBRIDGESHIRE.—St. Benet's and St. Giles's, Cambridge.

DERBYSHIRE.—Repton.

DURHAM.—Escombe, Jarrow, Monk Wearmouth.

ESSEX.—Boreham, Trinity Church (Colchester), Felstead, Great Maplestead, Greenstead.

GLOUCESTERSHIRE.—Daglingworth, Deerhurst, Miserden, Stretton, Upleaden.

HAMPSHIRE.—Boarhunt, Breamore, Corhampton, Headbourne Worthy, Hinton Ampner, Kilmeston, Little Sombourn, Tichborne.

HERTFORDSHIRE.—St. Michael's Church (at St. Albans).

KENT.—Dover Castle Church, Swanscombe.

LEICESTERSHIRE.—Barrow-on-Soar, Barrow-on-Tugby.

LINCOLNSHIRE. — Aukborough, Barton-on-the-Humber, Branston, Caburn, Clee, Heapham, Holton-le-Clay, St. Peter's at Gowts (Lincoln), St. Mary-le-Wigford, Nettleton, Ropsley, Rothwell, Scartho, Skellingthorpe, Skillington, Springthorpe, Stow, Swallow, Syston, Waith, Winterton.

MIDDLESEX.—Kingsbury.

NORFOLK.—St. Julien's (Norwich), St. Lawrence (Beeston).  
Dunham Magna, Elmham, Howe, Newton.



**NORTHAMPTONSHIRE.** — Barnack, Brigstock, Brixworth, Earl's Barton, Green's Norton, Pattishall, Stowe-Nine-Churches, Wittering.

**NORTHUMBERLAND.** — Bolam, Bywell St. Andrew, Bywell, Corbridge, Hexham, Ovingham, Wittingham.

**OXFORDSHIRE.** — Northleigh, St. Michael's (Oxford).

**SHROPSHIRE.** — Barrow, Church Stretton, Clee, Stanton Lacey, Stottesdon.

**SOMERSETSHIRE.** — Cranmore, Milbourne Port.

**SUFFOLK.** — Barham, Claydon, Debenham, Flixton, Gosbeck, Hemingstone, Herringfleet, Ilketshall, Leiston.

**SURREY.** — Albury, Stoke d'Abernon.

**SUSSEX.** — Bishopstone, Bosham, Burwash, St. Botolph, Sompting, Worth, Yapton.

**WARWICKSHIRE.** — Wootton Wawen.

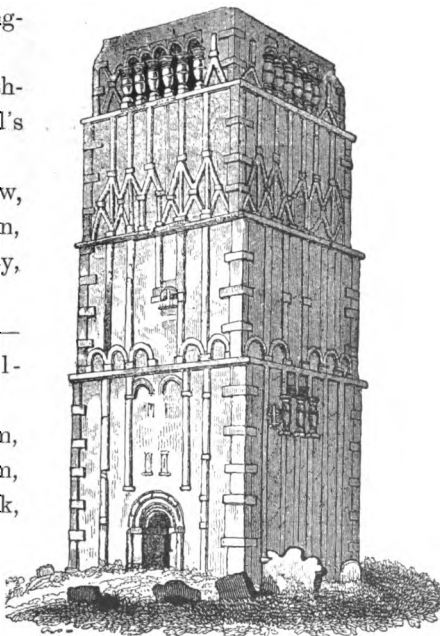


FIG. 1.—TOWER OF EARL'S BARTON CHURCH, NORTHAMPTONSHIRE.

WILTSHIRE.—Bradford-on-Avon, Britford, Bremhill, North Burcombe, Somerford Keynes.

WORCESTERSHIRE.—Wyre Piddle.

YORKSHIRE. — Bardsey, Kirkdale, Kirk Homerton, Laughton-en-le-Morthen, Maltby, Ripon, St. Mary's Bishop Hill Junior (York), York Cathedral.

Many of the buildings included in the foregoing list consist only partially of Anglo-Saxon work ; in some cases only a very small portion remains, and in very few do we find any very considerable proportion. One good example, however, showing the most characteristic features of the style, still exists in the tower of Earl's Barton Church, Northamptonshire (Fig. 1). A battlement added in recent times, has been purposely omitted in this view.

## Norman Style.

The predominant features of this style, although more like those of the Anglo-Saxon style which preceded it than of the Gothic styles which came into fashion later on, have a grandeur and majestic solidity which places the Norman style well on a level with the finest architectural works of any age. It has for many years been the custom to praise all that is Gothic, and to depreciate all other styles, and it is to be feared that the noble examples of the builder's art of this period have been to a large extent neglected.

The chief features of the Norman style consist of vestiges of classical forms, especially in the predominance

of horizontal rather than vertical lines, in heavy semi-circular arches, in low massive pillars, and in large capitals and square abaci surmounting piers and shafts. Windows are generally small, and always with semi-circular heads. Doorways are always made a very prominent feature, and are often deeply recessed and richly sculptured; they usually have semi-circular heads, as have also the larger arches separating the nave from the chancel, from aisles, and from transepts. Sometimes the doorways are square-headed, the space above—the tympanum—being filled with carvings. Buttresses are often flat, and never of the massive character found at a later period. Arcades (both internal and external) of intersecting arches are typical of this style, and a good example may be seen on the outside of the church of St. Clement, Sandwich, Kent. Church towers of this date are always massive, and seem nearly as broad as they are high.

The mouldings of the Norman style vary according to the date, but they have a pronounced and definite shape, and may be considered safe criteria in passing judgment on the date of Norman work. Plain mouldings of this style consist of chamfers, round or pointed rolls at edges, divided from plain faces by mere notches. Enriched mouldings include the chevron, or zigzag; the square or round billet; the cable; the lozenge; the chain; the nail-head; the sunk star; and

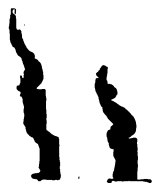


FIG. 2.—SECTIONS OF  
NORMAN MOULD-  
INGS—BASES.

other varieties. Niches with figures of saints, &c., in rather low relief, are often found over doorways.

The sections of jamb and base mouldings given in Figs. 2 and 3, show the gradual progress of the mason's



FIG. 3.—SECTIONS OF NORMAN MOULDINGS—JAMBS.

art during the prevalence of the Norman style.

Speaking generally, the early Norman work is distinguishable from the late by

being rougher, more clumsily executed, and less enriched; but these features must not be taken as an infallible guide, for there are other marks equally important as evidences of date. One of the most reliable of these is the thickness of the joint of mortar between the stones. In early work the joints are wide and filled with a great thickness of mortar. This is called "wide-jointed masonry." In the late Norman work—*i.e.*, all after 1100—the joints are comparatively fine, and the space between the stones is so narrow that it is hardly possible to insert a knife in it. This is called "fine-jointed masonry," and the difference between this and "wide-jointed" work forms the best and safest distinction between early and late Norman masonry, or in other words between the work of the eleventh and twelfth centuries.

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**FIG. 4.—NORMAN DOORWAY, WALMER CHURCH, KENT.**

With regard to sculpture, it may be remarked that early work is almost always rude and cut in low relief. But shallowness or depth of carving depends very much upon the nature of the stone employed. Hard stone was sometimes ornamented with shallow sculpture even in late Norman times, for the obvious reason that shallow work was less difficult than that which was deeply cut ; moreover, shallow work would be sufficiently permanent in hard stone, and quite as lasting as deeply-cut work in soft stone. Another distinguishing mark of Norman sculpture is this : the work of the earlier period was such as could be executed with the axe ; that of the later period, such as could only be produced by means of the chisel.

An interesting series of churches around the south and east coasts of England, and within easy distance from the most popular seaside resorts, illustrates the gradual and beautiful development of the late Norman style. In the old parish church of Walmer—now a mortuary chapel—we have Norman work of about the year 1120 (Fig. 4), showing the billet and lozenge ornament on the doorway. Chillenden Church (Fig. 5), near Deal, is another good example of Norman work. The fashionable watering-place known as St. Margaret's Bay is really in the parish of St. Margaret-at-Cliffe. At this parish church we have a beautiful example of the work of about the year 1130. The western doorway has a shallow porch with a pediment, and above it there is some very curious sculpture, with various enrichments.



FIG. 6.—NORMAN DOORWAY, ROMSEY ABBEY CHURCH, HANTS.

To this list may be added the better-known examples of the chapel in the Tower of London ; St. Bartholomew's, Smithfield; the magnificent west front of Rochester Cathedral (Fig. 8); and the Norman work at Canterbury, Winchester, St. Albans, Norwich, and Durham. But perhaps the most fascinating field for observation is to be found not in these

At Porchester Church there is work of about the year 1133, and at Romsey Abbey Church (Fig. 6) some of about 1160. Barfreton Church (Fig. 7), near Dover, is a most interesting and beautiful example of late and much-enriched Norman work of the year 1180, or thereabouts.



FIG. 7.—LATE NORMAN DOORWAY, BARFRETON CHURCH, KENT.



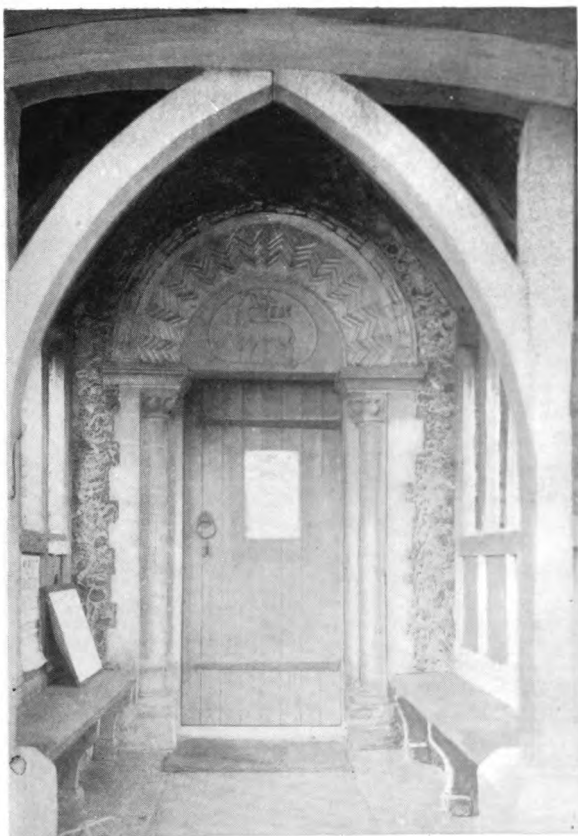


FIG. 5.—NORTH DOOR, CHILLENDEEN CHURCH, KENT.

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well-known specimens but rather among the comparatively obscure parish churches in Kent, Sussex, and other

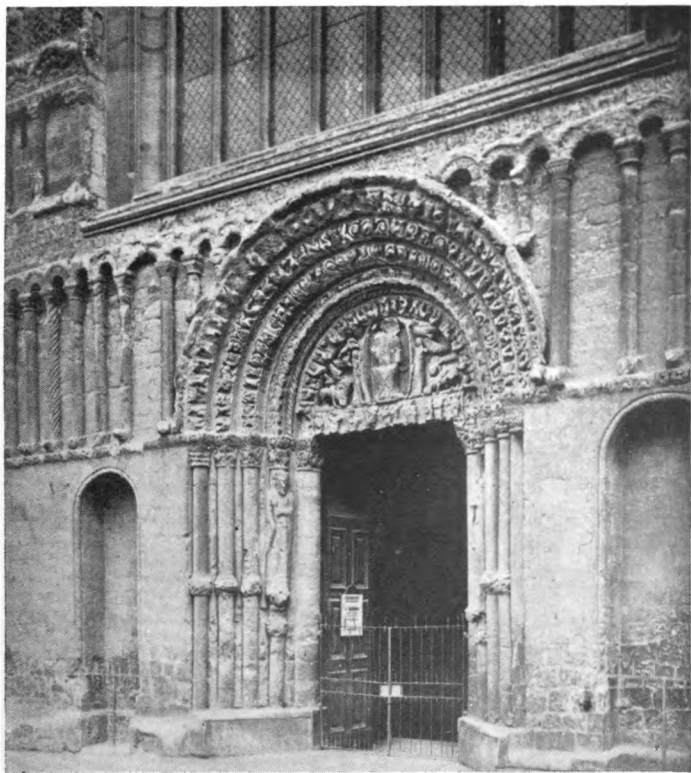


FIG. 8.—ENRICHED NORMAN DOORWAY, ROCHESTER CATHEDRAL.

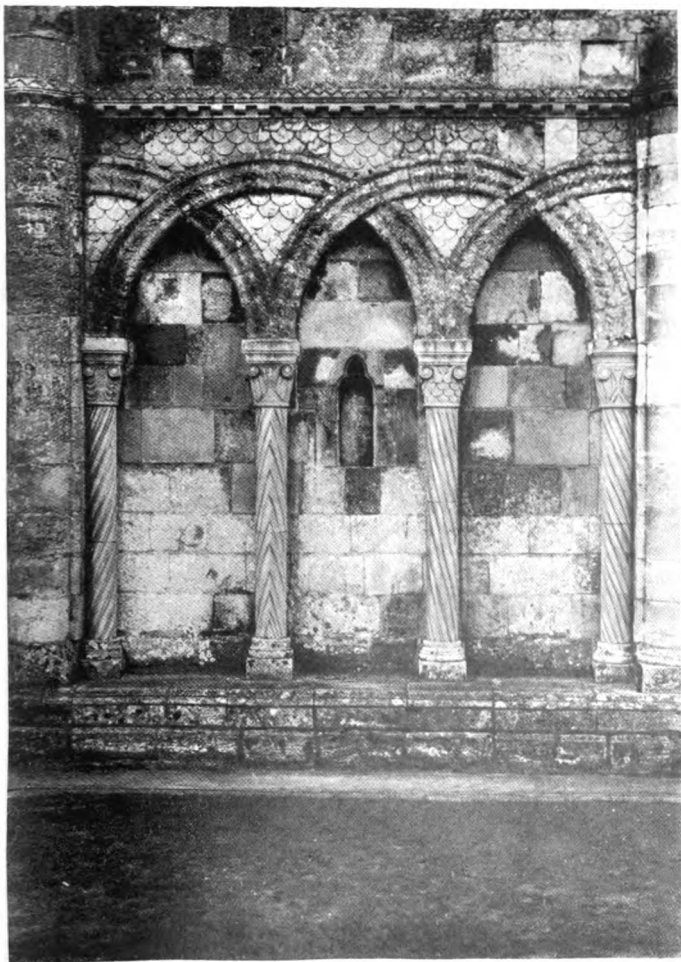
counties within easy distance of London and near the seaside centres of attraction.

One of the most remarkable as well as the most beautiful examples of Norman architectural decoration in the kingdom is to be seen in the north transept of the Priory Church of Christchurch, Hampshire.

The easternmost bay of the nave internally, as well as the exterior of the north transept of the church, has been richly ornamented with what one may call a diaper of scale-work. On the outside of this transept is a series of small semi-circular headed and interlacing arches. This is surmounted by a billeted string-course, as will be seen in Fig. 9.

A general view of the north transept, shown in Fig. 10, enables us to form a pretty good idea of the circular staircase turret, which is elaborately enriched with external decoration. Immediately above the string-course already described are five small arches, springing from double columns. Above these the wall is decorated by a diamond-shaped network or rope-like series of bands, which gives the building its most remarkable character, and it is this feature, perhaps more than any other, which has led architects to regard the work as unique. This course of net-like work is crowned by a chevron or zigzag string-course, and above it is another series of five small semi-circular headed arches.

The wealth of ornament expended upon this part of the church suggests that it was destined for some very unusual purpose; but as far as my enquiries go, I do not find any indication as to what that purpose was. The internal work in the eastern bay of the nave is



**FIG. 9.—NORMAN ARCADING, CHRISTCHURCH PRIORY, HAMPSHIRE.**

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capable of an easy explanation. Here, doubtless, stood the altar belonging to the parochial church, and it was quite natural that the masonry around it should be richly adorned with sculpture, and even with colouring and gilding.

Upon comparing the enriched masonry of this part of the nave with that on the outside of the north transept a great similarity will be noticed between them, and there is little doubt that they belong to the same period and were done by the direction of the same man, and probably as parts of the same scheme.

It is a remarkable testimony to the fineness of the air of Christchurch that the sculpture has suffered so little from the weather. One or two of the capitals shown in the photographs have obviously been renewed ; but, speaking generally, the original stonework still remains in a wonderful state of preservation.

A word must now be said about the plan and internal arrangement of churches built in the Norman style. Generally speaking, it was customary during the early period of the style to build the eastern limb of a cruciform church—the chancel—quite short, rarely more than a single square, or at the utmost two squares in length, and the east end of it was usually terminated by an apse. Some Norman churches still retain their original chancels, but not many. In the majority of cases the chancel has been lengthened, and this is especially true of the larger and more important churches and cathedrals.

One of the most notable objects of internal furniture which has come down to us from Norman times is the font. This was often enriched with carving of quaint or grotesque character, as in the case of the font at Winchester Cathedral and other examples. Sometimes, however, it was composed of lead, and richly ornamented. There is a very fine example of this kind at Walton-on-the-Hill, Surrey. Another leaden font of late Norman date is at Brookland, Kent. Altogether there are about twenty-five leaden fonts in England, which are supposed to be of late Norman date. The most usual material employed at this period for fonts in the south-east of England was Bethersden marble, and most of the examples we have seen are more or less ornamented on the sides by sunk arcading, &c. Generally, they are massive in form, and rest upon five supports—one large central column, and a smaller detached column at each of the four corners.

## Gothic Architecture.—Early English Style.

Generally speaking, the Gothic style of architecture may be said to be distinguished from the Norman by numerous clearly-marked signs. Doorways, windows, and arches in the Norman style—almost invariably of semi-circular form—are now replaced by those of pointed shape. The outward thrust of the roof is now carried by well-pronounced buttresses rather than by the great strength and solidity of the wall itself, as in Norman work. The Gothic tower is often, although not always, capped by





**FIG. 10.—ENRICHED NORMAN WORK, CHRISTCHURCH PRIORY, HAMPSHIRE.**

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a spire, and to support the thrust of this, massive buttresses are placed at the angles of the tower. Altogether there is clearly and prominently a wish to produce vertical rather than horizontal lines; and this is observable not only in the general outlines of the structure, but also in the minute details of its construction and ornamentation. One sees this more particularly perhaps in the lofty spire, the tall chancel-arch, and in the narrow, tall windows of this style. Columns which had been hitherto massive, squat, and heavy, are now replaced by taller, more slender, and more ornamental shafts, and every other feature contributes to this general idea of height, lightness, and elegance, as opposed to the breadth and solidity which had hitherto been the fashion. These changes were not introduced immediately, but are represented by a period of transition.

Perhaps one of the best and most easily accessible examples of transitional Norman work is the circular part of the Temple Church, London. The whole structure is intensely interesting as an architectural study. Within the circular area of the western portion, an outer aisle is separated from the central space by six clusters of columns, each consisting of four detached shafts of polished Purbeck marble. These clusters are connected by their common bases, zones, and capitals, and support pointed arches. Above these arches rises a circular drum, having a triforium arcade opening to a gallery over the aisles. This is adorned by a fine series of interlacing circular arches, and in the clerestory above

are windows with semi-circular heads—a remarkable assemblage of pointed and semi-circular arches which may have done much to give rise to the idea that the pointed arch originated in the interlacing of semi-circular arches in arcading.

The real origin of the pointed arch, however, is probably to be looked for in the vaulting of Norman date. When a bay was square the four sides could be spanned by semi-circular arches, and the transverse arches would be of greater span, but still semi-circular. When it was necessary to vault a bay which was oblong, however, it is evident that the shorter sides, in order to reach the same altitude, would necessarily be pointed; and this we find was the method employed in the Norman work of Fountains Abbey Church. There, the width of the aisle being greater than the space between the pillars, it was found necessary to span the shorter side of the vault—from pillar to pillar—by a series of pointed arches. Thus we have, side by side, vaulting arches of both kinds. It is interesting to note that in Gothic vaulting, where we have pointed arches on the four sides of the bay, we usually get the two transverse ribs of semi-circular form.

The period of transitional Norman, extending from about the year 1155 to 1190, was a period of great architectural activity. It has been aptly called “the tomb of the Romanesque and the cradle of the Gothic,” and this explains how it is that we get, side by side, characteristic features of the two styles, even to the extent of the identical mouldings and ornaments which

we are accustomed to regard as trustworthy criteria of the respective periods to which they belong.

Further examples of transitional Norman work may be studied in the choir of Trinity Chapel, and Becket's Crown at Canterbury Cathedral, and in the choir and North Chapel at Chichester Cathedral.

We now proceed to enumerate the chief features and characteristics of the Early English style. The doorway was usually, although not always, pointed. There are several examples of semi-circular doors of this style, as at Faringdon, Berkshire. For some reason or other (probably with the object of obtaining a convenient space of entry without too great height) the Early English architects seem to have clung to the Norman type of doorway, particularly in some districts. The doorway was usually provided with a well-pronounced dripstone, which was made to harmonize in character with the richly-moulded doorway arch. Large doors of this period were sometimes double, the two being divided by a shaft, above which was a quatrefoil or other opening. The ordinary door of the country church of this time was not much ornamented, but it almost invariably possessed a well-moulded arch, carried on slender shafts.

Windows were almost universally long, narrow, and lancet-headed or trefoiled. We shall treat more particularly of the varieties of the heads of windows when we deal with the origin and development of tracery, and for the present it will suffice to say that the normal

shape of a window of this period was lancet-headed; and even when ornament, in a great or small degree, was inserted, this idea is still preserved. For examples of this, one has only to turn to the rich Early English work to be found at Westminster Abbey and York Minster.

Mouldings of this style are characterised by great breadth of treatment. The plain, round ribs (the most usual form) stand out with fine effect, and the deeply-

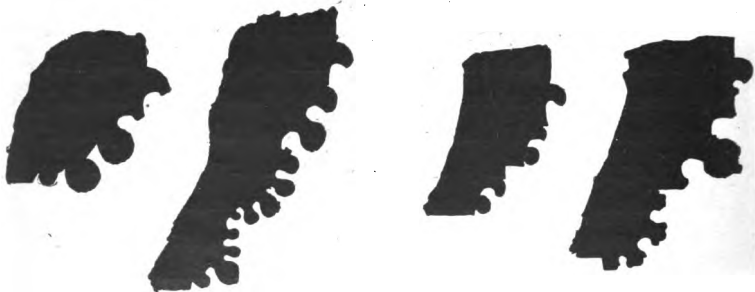


FIG. 11.—SECTIONS OF EARLY ENGLISH MOULDINGS.

cut hollows give a deep shadow, which shows up the relief work to great advantage. In very rich mouldings the hollows are often filled with dog's-tooth ornament, or with foliage. Keel- or pear-shaped mouldings are also used. Some of the usual types of mouldings executed during the period between 1220 and 1250 are shown in Fig. 11.

Piers of Early English date are distinguished by two well pronounced and reliable marks, viz. : (1) the almost

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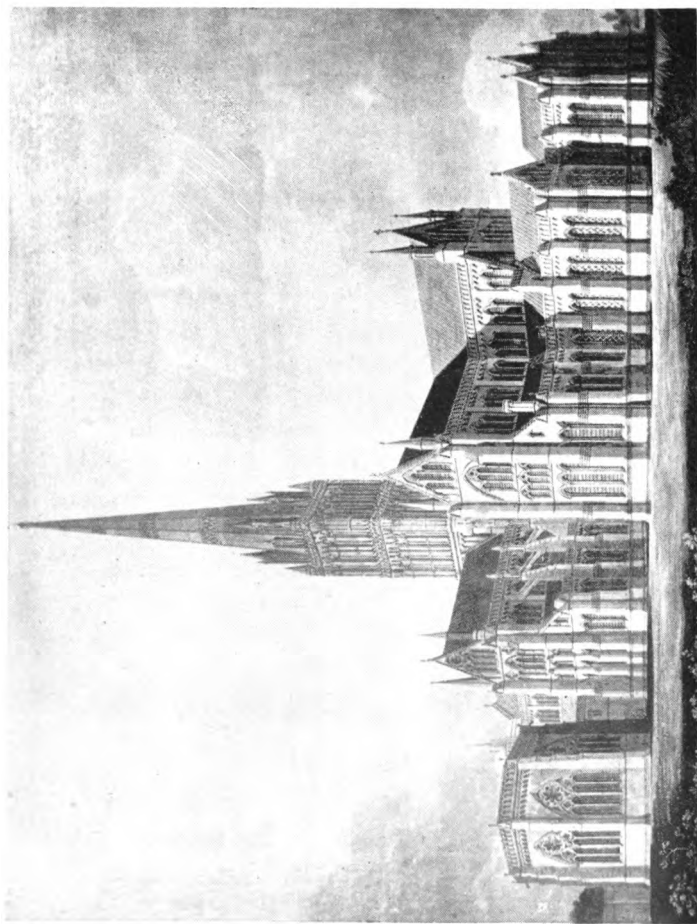


FIG. 12.—SALISBURY CATHEDRAL FROM THE SOUTH EAST  
(From an old Plate.)



constant division, by one or more bands, of the shafts which compose them; and (2) the arrangement of those shafts for the most part in a circle. The central pillar is usually circular, and the surrounding shafts, arranged in circular order, vary from four to a number so great as nearly to hide the central shaft. This may be seen at Lincoln and York. One would only expect to find work of this character, however, in the more important and costly churches.

Some of our most beautiful and best-proportioned spires belong to this period. That of Salisbury Cathedral\* is one of the best known examples.

Salisbury Cathedral presents one of the most—probably the most—perfect example of a building of this style in the kingdom (Fig. 12). It was built in the best character, on a large scale, and without the disadvantage of an earlier building on the site to modify its plan or hamper the progress of the actual work. It has been well described by Rickman as “Magnificent without rudeness, and rich, though simple, it is one uniform whole. The west front is ornamented, but by no means loaded, and the appearance of the north side is perhaps equal to the side of any cathedral in England.”

The student of Early English architecture could not possibly find a more valuable subject than Salisbury Cathedral. The building was commenced in 1220 by

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\* The Salisbury spire was not actually executed until the Decorated Period, but it is essentially Early English in composition, and from an architectural point of view it certainly belongs to this rather than to the style which followed it.

Bishop Richard Poore, who died in 1237, and was buried in the choir, which was therefore completed at that time. The building was actually completed and consecrated in 1258. In a period of less than forty years, therefore, the cathedral at Salisbury was entirely built. Many other cathedrals, in fact, nearly all of them, have work of this period; but Salisbury is peculiar in having been entirely erected in the Early English style.

A large number of the parish churches in the home counties either were built at this period, or possess a considerable amount of Early English work. We find this is particularly true of Kent and Sussex. In the



FIG. 13.—TYPICAL SUSSEX CHURCH—DITCHLING CHURCH.

latter county the shape of the tower, capped by a low spire, is remarkable and worthy of careful study. The type in fact may be considered to belong peculiarly to Sussex. Fig. 13 represents a sketch of the church of

Ditchling, a structure which dates from the thirteenth century. The low central tower is capped by a broach spire of the regular Sussex type.

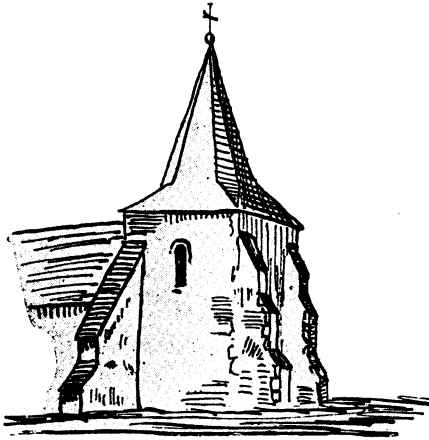


FIG. 14.—TYPICAL SUSSEX CHURCH—PLUMPTON CHURCH.

Fig. 14 represents the tower and spire of Plumpton Church. The tower is of the usual Early English type. It is low, and supported by very massive buttresses, and the spire by which it is surmounted is shingled and of rather good proportions. Many such churches may be found in various parts of the county.

## Gothic Architecture.—Decorated Style.

*Tracery.*—The change from the Early English to the Decorated style was very gradual, and of the nature

of development and expansion rather than of innovation. Still, it is quite true that the Decorated style had some very characteristic features; the windows, doorways, buttresses, mouldings, and sculpture differed from those of the preceding style.

The introduction of pure tracery into the windows of this style forms perhaps the most important feature, as it also contributed to it one of the most charming elements of beauty. Tracery of a sort, or, more correctly, the rudimentary idea of tracery, had existed in the Early English style, but it was of an essentially different character from that of the Decorated style. The earliest examples we find had merely pierced openings through the solid masonry of the head of the window. Whilst the effect of this was good, and in harmony with those principles of lightness and elegance to which the Gothic architects in England strove to attain, it left something to be desired. The spaces between the window lights and the pierced openings above, were at first heavy; and as time went on, and improvements were introduced, this feature underwent considerable change. The solid parts were made almost as thin as the mullions, but they were not moulded, and did not become a part, and practically an extension, of the mullions until the period of Decorated Gothic.

After the pointed arch, tracery may be defined as the peculiar characteristic of Gothic architecture, and also one of its greatest triumphs, for the window, which in classical buildings was treated rather as an unfortunate

necessity, became, after the introduction and development of tracery, not only one of the most striking and beautiful objects in a building upon which the eye could rest, but the chief point of attraction in it, internally as well as externally.

Tracery may be divided into two chief classes: (1) Plate Tracery; and (2) Bar Tracery; and the following are brief particulars of each:

*Plate Tracery.*—From what has been said already, it will be seen that Plate Tracery was the earlier form. It was so called because of its flat surface, pierced with openings. These openings were at first merely circular, and they became more elaborate the nearer they approached the Bar principle. Examples are shown

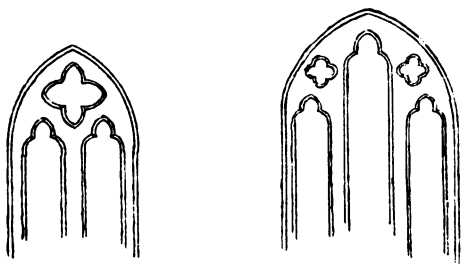


FIG. 15.—EXAMPLES OF PLATE TRACERY.

in outline in Fig. 15. Many of the forms observable in the heads of windows of this kind were the identical ones which previously to the introduction of the encompassing arch, were used independently, for the trefoil and quatrefoil forms had been in use long before

the rise of tracery. The circle, which plays so important a part in this the earliest phase of tracery, is never entirely lost sight of till the decline of the period of Flowing Tracery, to which reference will presently be made. Even in the Perpendicular style the circle maintains an important part in the spandrils of doors and on tombs and screens.

The ordinary English churches do not afford many examples of Plate Tracery, the probable reason being that tracery of a different and later character has generally been inserted in its place. In short, Plate Tracery must be considered to be only an undeveloped, or partially developed, form; and when once the merits

of the more advanced forms had been appreciated, it is not to be expected that we should find any very frequent repetition of the earlier form.

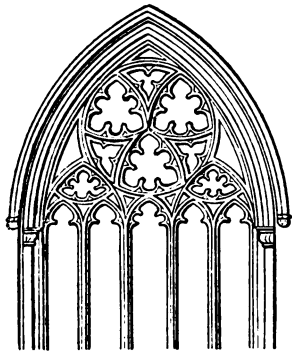


FIG. 16.—WINDOW AT EXETER CATHEDRAL (GEOMETRICAL TRACERY).

*Bar Tracery.*—The earliest form of Bar Tracery was in the shape of Geometrical Tracery, a term which is applied when the openings are of regular geometrical forms, such as trefoils, quatrefoils, spherical triangles, &c. This kind of tracery came into

fashion in the time of Edward I. Fig. 16 shows one of the windows of Exeter Cathedral—a good example of

pure Geometrical Tracery. In some cases, as in the beautiful rose-window at Lincoln, we find a combination of Plate and Geometrical Tracery.

The circle still constitutes an important part in Geometrical, as it did in Plate Tracery. We constantly find that the head of the window consists of one or more circles brought together under the window-arch, usually with a great variety and richness of cusps. The soffit cusp was a characteristic mark of Geometrical Tracery. It was always pierced, allowing the glass to show through, and was generally flat with a small chamfered edge, but sometimes it was moulded.

Up to this point the development of window tracery had not gone further than to produce effects which may be called (in comparison with what followed) massive and grand; but from this point the tracery began to be constructed of lighter and more elegant forms.

In the place of the circle we now find the vesica form introduced into tracery, *i.e.*, a pointed oval figure formed by two equal circles cutting each other in their centres. Next to the circle we find this was the most important and most frequent figure introduced into tracery. The spherical triangle, another form introduced at this period, had little or no influence upon succeeding types, but had considerable influence on contemporary architecture. In other words, it was a short-lived fashion—very popular for a time, but soon forgotten.

The most beautiful of all tracery was undoubtedly that which is known as Flowing Tracery (Fig. 17). This,

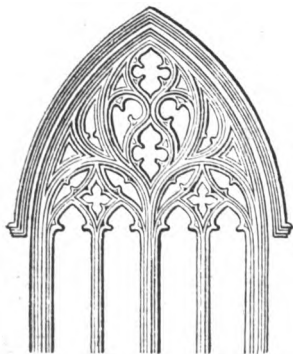


FIG. 17.—WINDOW AT KIRTON CHURCH, LINCOLNSHIRE (FLOWING TRACERY).

although really a style by itself, does not often occur unaccompanied by combinations of Geometrical Tracery. It has been divided into (1) Pure Flowing Tracery; (2) Reticulated Tracery; (3) Ogee Tracery; and (4) Flamboyant Tracery. It will be impossible to give examples of all these varieties, but a beautiful piece of work, combining Flowing and Geometrical Tracery, is given in Fig. 18, a photo-

graphic reproduction of the east window in the north, or Molland Chancel at Ash Church, near Sandwich, Kent. Perhaps one of the chief merits of this window is, that the tracery enriches and lightens the window, without being in any degree obtrusive. The outlines are a series of very delicate and elegant curves. It may be noted that this window has been restored in comparatively recent times, but it is a very faithful copy of the original work.

The Reticulated is one of the first forms of Flowing Tracery, and in its earlier stage it is often varied by the introduction of a circle in the head of the window. When thus combined with the circle, the effect is pleasing, but





FIG. 18.—EAST WINDOW OF NORTH CHANCEL, ASH CHURCH, KENT.

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when pure reticulated work is found alone it has a tendency to appear somewhat monotonous.

Ogee Tracery had its origin in reticulated work, for its form is derived from an unfinished reticulated form. In both Ogee and Reticulated Tracery, and, in fact, throughout the whole of the Flowing Tracery period, certain flowing figures occur, which, from their tendency either to approach to, or to diverge from, the centre of the arch or monial, are severally termed convergent and divergent.

As soon as these convergent and divergent forms become the prevailing character of the head of a window, the purely flowing character becomes merged into what is known as the Flamboyant Tracery, so called from the fact that its lines resemble flames rather than any other known objects.

The Flamboyant Tracery reached its greatest degree of development on the Continent. The English churches afford scarcely any example of pure Flamboyant Tracery. But if the foreign examples are the more legitimate developments of this school, our English type, whilst it yields to them in richness and almost prodigality of design, exceeds them in its chaste and beautiful composition. The east window of Etchingham Church, Sussex (Fig. 19), is a lovely example of English Flamboyant Tracery.

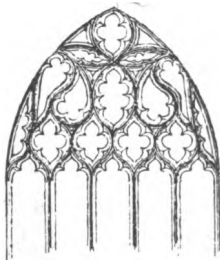


FIG. 19.—EAST WINDOW, ETCHINGHAM CHURCH, SUSSEX (FLAMBOYANT TRACERY).

There is one point about Flowing Tracery to be particularly noticed. It is this: the moulding employed is usually of one order only. Richness of effect is produced by beauty and elegance of line rather than by wealth or variety of moulding.

Having dealt, in brief outline, with the chief forms of tracery, we will now proceed to consider some of the other more prominent features of the Decorated style.

Doorways of this style are larger than those of the preceding style, and they are usually single rather than double. Otherwise they resemble Early English doorways in the fact that they possess shafts and fine, hollow mouldings. Shafts are not usually found on small doorways, but it is worthy of notice that the capitals of Decorated doorway shafts differ from the Early English in being formed of a woven foliage, and not of upright leaves. When doorway capitals are plainer and have no foliage enrichments, a larger number of mouldings are usually found in their places.

Generally speaking, the doorways of this style are not so deeply recessed as those of the Norman and Early English styles, but in many buildings they are very deep. The dripstone over a door is generally supported by corbels in the shape of heads, and when, as sometimes happens, the dripstone is supported by a plain return, that return seldom runs horizontally. Sometimes the canopy of the doorway is connected with the dripstone, and sometimes it is distinct.

The doorway leading into the Chapter House at Rochester Cathedral (Fig. 20) is justly regarded as one of the great glories of the church. It is late Decorated work, and was probably erected during the episcopate of Bishop Haymo de Hythe.

The large figure on one side symbolises the Jewish Church leaning on a broken reed, blind-folded, and holding in her right hand the tables of the law. The large figure on the opposite side is emblematical of the Christian Church in the person of a bishop with a crozier in one hand and a church in the other. Above these two figures are four seated figures, supposed to be intended to represent the four doctors of the Church—Jerome, Augustine, Ambrose, and Gregory the Great. Above, on either side, appear angels,

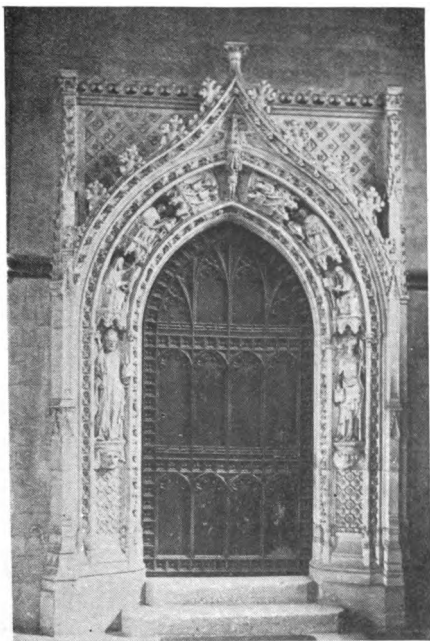


FIG. 20.—DOORWAY OF CHAPTER HOUSE,  
ROCHESTER CATHEDRAL.

the other. Above these two figures are four seated figures, supposed to be intended to represent the four doctors of the Church—Jerome, Augustine, Ambrose, and Gregory the Great. Above, on either side, appear angels,

rising from what seem to be purgatorial flames, and praying for the pure soul represented by the small naked figure at the point of the arch.

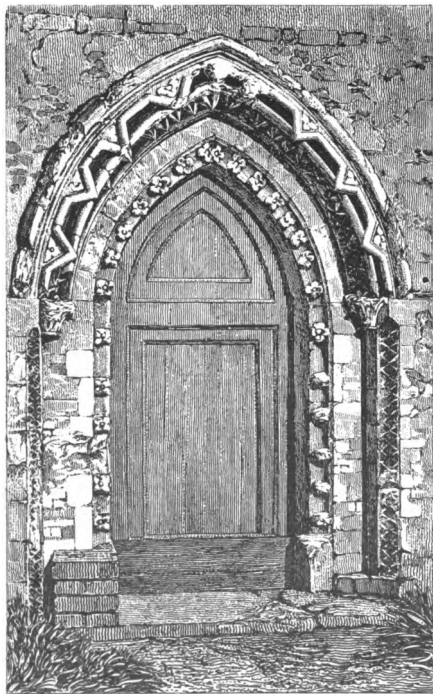


FIG. 21.—NORTH DOORWAY, STONE CHURCH, KENT.

Other explanations have been offered, but, it must be confessed, they leave the meaning somewhat vague. The chief points of interest, however, are the wonderful delicacy and nervousness of the ornamentation, particularly of the foliage around the upper part of the arch, and the glorious harmony and richness of the whole composition. The oaken door itself, although good

in character, and harmonizing with the masonry, is modern, and does not call for any remark.

There is one other doorway of this style, within easy distance from London, which deserves particular attention.

We refer to the north door of Stone Church, near Gravesend, Kent (Fig. 21). The church at Stone is quite an architectural gem, and has been supposed by some to have been the work of the architect who designed some of the finest work at Westminster Abbey; but this is doubted by other authorities. The north doorway possesses several singular features. The outer order has a chevron enrichment on one face, and dog-tooth ornament on the other; whilst the inner order is adorned with a succession of roses. The chevron seems to be a sort of "throwing-back" to Norman work, and it has been remarked by some experts in architecture that the whole doorway shows a very marked resemblance to the Norman work met with in Sicily after 1072, as does also the carving throughout the church.

Everything goes to show that the carving of this doorway, at any rate, was not executed in this locality, but that the several parts were probably carved elsewhere and brought here afterwards; indeed, it has been suggested that it may have formed a part of a larger doorway erected elsewhere. Nevertheless, it is a very beautiful example of enriched work quite early in the Decorated period.

The windows of this style have already been dealt with under the head of "Tracery."

In the case of Decorated piers, we find a new disposition of the shafts, especially in large and fine buildings. The new arrangement is one in which the shafts are placed diamond-wise in section. Another kind

of pier, common towards the end of this style and the beginning of the Perpendicular, is composed of four shafts, about two-fifths engaged, and a fillet and bold

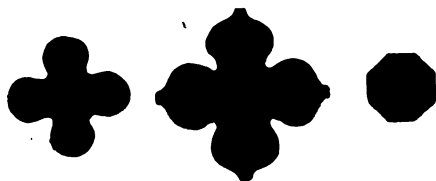


FIG. 22.—SECTIONS OF DECORATED PIERS.

hollow, half as large as the shaft between each (Fig. 22). This kind of light and simple shaft is much used in less important churches.

In small country churches an octangular column with flat faces was frequently employed during this style.

With regard to buttresses, we may make the following brief remarks: Corner buttresses are often set diagonally; some examples occur with niches for statuary, and frequently we find the buttresses terminated by pinnacles of various kinds. One of the most remarkable examples of the use of rich buttresses occurs in the west front of York Minster. There are also some well-known and much-admired examples attached to the south aisle of St. Mary Magdalen Church, Oxford.

One of the most remarkable, as it is also one of the most beautiful, features of this style is the employment of enriched niches for the piscina, etc. These are usually placed in connection with the sedilia, or seats for the officiating clergy. Many examples of these triple seats and a piscina attached are to be found in our old churches, and usually the four



niches are decorated similarly, and under one scheme of ornament.

One general remark may be made here. It is this—the ornamentations employed in the Decorated style are not absolutely necessary to the composition; they may be left out without destroying the grand design of the building. This was not so in the succeeding style. The four-leaved flower and the ball-flower were two of the favourite types of ornament introduced as enrichments in the work of this style; but there were numerous varieties of the former, and a very large number of entirely different designs introduced as diaper-work.

During the early part of the Decorated period several fine spires were added to already existing towers. Some of the best towers and spires ever built belong to this period. The west front of Lichfield Cathedral, with its two spires, its central window, and its beautiful series of niches, is one of the richest specimens of this style in existence. The lights in the spires are so numerous and so close together as to impart to the composition almost the effect of panelling, whilst great richness is added by the clustering pinnacles at the base of the spires, and by the sunk porches with the double doorway in the centre.

Porches of this period in both stone and wood are still to be found in various parts of the country. There is a remarkable example in stone at Over, Cambridgeshire; and at Horsmonden, Kent, is a very fine one of wood, with rich barge-boards. At Merrow and

Wootton, in Surrey, and at many other churches in the home counties, we find porches of this date, and usually they are ornamented with handsomely-carved barge-boards.

Decorated English fonts are not so numerous as those of the Norman and Perpendicular periods, yet a good many of them remain. They are usually decorated with some finely-carved plate-tracery and other enrichments.

The ordinary sort of country church which was built at this period is well shown in the view of Sutton-at-Hone Church, Kent

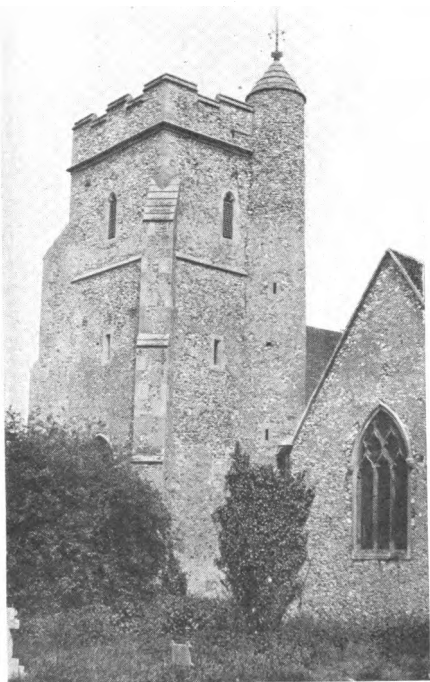


FIG. 23.—SUTTON-AT-HONE CHURCH, KENT.

(Fig. 23), which, although it presents no remarkable features, is interesting as being a type of a very large number of Kentish churches built at this period. The

square embattled tower supported by massive buttresses is very characteristic of Kentish churches, and the circular staircase at one angle of the tower, giving access to the tower-roof, and rising above it in the form of a turret, is particularly so. Rickman has summed up the main features of this style in such a masterly manner that we cannot do better than give his words :

“The general appearance of Decorated buildings is at once simple and magnificent; simple from the small number of parts, and magnificent from the size of the windows and easy flow of the lines of tracery. In the interior of large buildings we find great breadth, and an enlargement of the clerestory windows, with a corresponding diminution of the triforium, which is now rather a part of the clerestory opening than a distinct member of the division. The roofing, from the increased richness of the groining, becomes an object of attention.

“Though we have not the advantage of any one large building of this style in its pure state, like Salisbury in the last style, yet we have, besides many detached parts, the advantage of four most beautiful models, which are in the highest preservation. These are Lincoln, Exeter, York, and Ely, and though differently worked, are all of excellent execution. Of these, Exeter and York are far the largest, and York, from the uncommon grandeur and simplicity of the design, is certainly the finest; ornament is nowhere spared, yet there is a simplicity which is peculiarly pleasing.”

There are many other interesting remains of this beautiful phase of Gothic architecture among our country churches, but the character of the work and the amount of ornament generally depends very much upon the comparative wealth or poverty of the district in which it is found.

### **Gothic Architecture.—Perpendicular Style.**

The decline of Gothic architecture may be said to date from the beginning of the Perpendicular style. Up to this point every new fashion introduced, and every development of an existing one, was a movement in the direction of perfect beauty. The crudeness of Early English was lost when the Decorated style came into vogue, and the stiff and severely conventional foliage of the earlier style was replaced by forms in entire harmony with nature in the later style.

It is a curious fact, and one which perhaps more than any other proves the natural and genuine growth and development of the Gothic styles of architecture, that up to the period of its greatest perfection the progress of Gothic architecture appears to have been with some exceptions nearly simultaneous throughout the northern parts of Europe; but from the point at which we have now arrived, and during the period of its decline—chiefly the fifteenth and sixteenth centuries—it assumed a different form in each country, so distinct one from the other as to require a different name to distinguish its several characteristic features.

The transition from the Decorated style to that which followed—the Perpendicular—has been less generally identified than the transitions between earlier styles, yet it may be clearly traced, especially in certain churches in Norfolk. Perhaps the earliest example which has been noticed is the church of Edington, Wiltshire, an edifice which was erected before the year 1361. Here we find tracery which at first sight looks very much like Decorated work, yet, on closer study, it is seen that certain Perpendicular features are present. The west double doorway is particularly interesting, from the fact that above it is the segmental arch common to Decorated work, and a little above it is the usual square label of the Perpendicular style. Likewise under the arch is Perpendicular panelling. The mouldings and all the details of the church show the same remarkable mixture of the two styles.

Fig. 24 represents a good example of a transitional Perpendicular window at York Minster.

In the doorways of this style the chief distinction from those which preceded it is the almost constant square head over the arch. The spandrels thus formed are generally filled with an ornament of some kind, and a dripstone is placed above all. This kind of ornamental

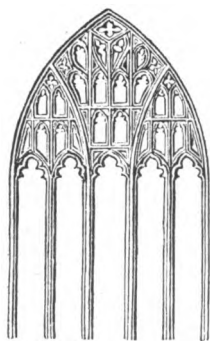


FIG. 24.—TRANSITIONAL PERPENDICULAR WINDOW IN YORK MINSTER.

spandrel in a square head may be seen in the porch of Westminster Hall, one of the earliest and most important Perpendicular buildings in England. Windows of Perpendicular date are easily distinguished by their mullions running in perpendicular lines, and by the transoms which are now generally used. The heads of large Perpendicular windows, in short, instead of being filled with flowing ramifications, have slender mullions running from the heads of the lights, between each principal mullion; and these have small transoms till the window is divided into a series of small panels, and the heads being arched are trefoiled and cinquefoiled. Some of the best windows executed in this style are to be found at St. George's Chapel, Windsor, and the clerestory windows of Henry VII.'s Chapel, at Westminster Abbey (Fig. 25).

Before leaving the subject of tracery, we cannot omit a brief reference to one of the most wonderful productions of this style—Fan-Tracery. By some this is considered too florid, but there can be no question that much artistic and constructive skill was required to produce it. The roof of Henry VII.'s Chapel, at Westminster Abbey, affords an excellent and well-known example of this kind of work.

During the Perpendicular style the four-centred arch was much used, particularly so during the latter part of that period; but we also find nearly every other variety employed. Examples of its use may be seen in most of our cathedrals and parish churches which contain work of this period.

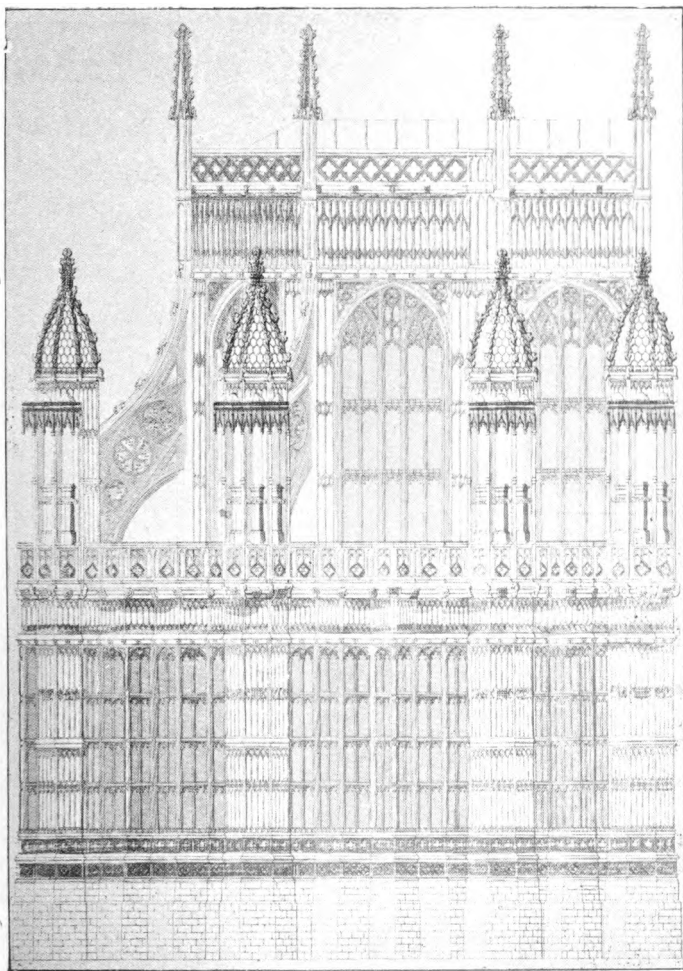


FIG. 25.—HENRY VII.'S CHAPEL, WESTMINSTER ABBEY.

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One of the most distinctive characteristics of this style was the almost constant use of mouldings running from the base all round the arch, without any stop horizontally by way of capital. In window-arches shafts were very seldom used, the architrave running all round, and both window-arches and the arches of the interior are often enclosed in squares, with ornamental spandrels. Internal arches have seldom any dripstone when the square is used.

Another important distinction of this style is to be found, especially in large buildings, in the absence of the triforium, or gallery between the arches of the nave and the clerestory windows. The place is usually occupied by panels, or statuary niches, or it is sometimes left blank.

Owing to the use of shafts supporting groining above, the piers become broader north and south than they formerly were; but, generally speaking, the mouldings and other parts of piers in the Perpendicular style are much smaller than those of the preceding styles, and there is a more frequent use of large hollows in the section of the piers.

With regard to ornament in Perpendicular work, it may be said generally that the chief feature is panelling. The interior of most rich buildings consists almost entirely of a general series of panelling. The Tudor rose is another very favourite form of ornament.

Winchester Cathedral contains several chantry chapels, all of which are remarkable for the very beautiful work

of their masonry. The accompanying view (Fig. 26) represents the chantry of William of Waynflete, who was Bishop of Winchester from 1447 to 1486, when he died.

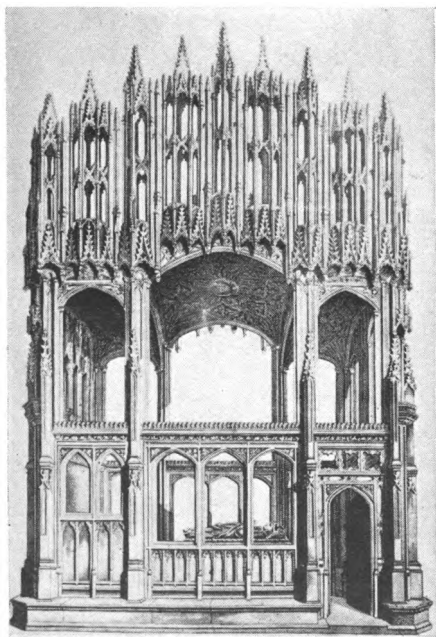


FIG. 26.—BISHOP WAYNFLETE'S CHANTRY CHAPEL  
IN WINCHESTER CATHEDRAL.

The latter, therefore, is probably the date of this beautiful example of the mason's art. The delicacy and beauty of the canopy are admirable and deserving of very careful study.

The chantry, which was greatly injured by Cromwell's troops, and has since been repaired, was built, of course, as a fitting place for the frequent celebration of the Mass for the re-

pose of the founder's soul. The word "chantry" has reference to the fact that Masses were frequently sung, or chanted, at the chantry altar. Within the chantry chapel is the bishop's tomb, upon which is a life-sized

effigy. The altar which once existed at the east end has unfortunately been destroyed ; but the platform upon



FIG. 27.—ASH CHURCH, NEAR SANDWICH, KENT.

which it stood remains, and the original oaken doors leading to the chapel, with their ornamental iron hinges

and lock, have also been preserved. Altogether the chantry chapel is an exceedingly fine and instructive example of Perpendicular masonry of the most elaborate character.

Many of our country churches were built, repaired, or added to during the prevalence of the Perpendicular style. Windows of this style were inserted in walls of earlier date, and in succession to Early English and Decorated windows which had probably become decayed or out of repair. Fig. 27 represents a noble example of a country church with much work of this style. It is a picture of Ash Church, near Sandwich, Kent. The tower and lofty spire were probably built entirely at this period, whilst many of the windows and other details belong to it. The church is full of interest to the ecclesiologist and architect.

## **Tudor, Debased Perpendicular, and Early Renaissance Work.**

With the commencement of the sixteenth century we find many changes taking place in the style of architecture used in church-building. These changes were so complex that it is no longer possible to define the precise period to which they belong. On the one hand, we find that Gothic architecture had been developed, or, rather, debased to such an extent that its great and chiefly distinguishing principle—vertical ascendancy—was wanting, and the low four-centred arch, usually known

as the Tudor arch, was introduced, and sometimes in a very depressed form. On the other hand, we find, at a quite early date in the sixteenth century, that foreign ideas and foreign influences were imported into our architecture. This is clearly distinguishable in the early part of the reign of Henry VIII., if not, indeed, in that of his predecessor. The features so introduced were borrowed from Italian and Flemish sources.

The effect of Tudor architecture has been well described as presenting "a degree of richness which is so gorgeous as to confuse and bewilder rather than to please the eye." Reference has already been made to the external richness of sculpture, and the excessive use of sub-division of the vaulting-ribs. It is well to be reminded of this in approaching the period of the Renaissance, for it will assist us somewhat in understanding the extraordinary mixture of Gothic and classical details which we find in the time of Queen Elizabeth.

The precise nature of the Renaissance in England has been so well described by a recent writer\* that we venture to quote the actual words employed:

"Renaissance in England may be said to mean that fresh departure in architecture which began with the tentative efforts of imported workmen in the reign of Henry VII., which reached its highest development in the hands of Inigo Jones and Wren, and eventually ran itself out at the end of the eighteenth century. The

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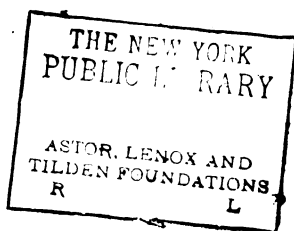
\* "A History of Renaissance Architecture in England, 1500-1800." By Reginald Blomfield. 2 vols. 1897.

remarkable expansion of the English people in the sixteenth and seventeenth centuries, and the strong conservative instinct of the race, constitute the two contending influences which struggled for the mastery in this new movement, and finally united to give it a distinctively national character.

“The two factors to be considered are: on the one hand, the constant importation of foreign ideas, and, on the other, the tenacious traditions of a people with a great historic past in architecture.”

The religious troubles in the sixteenth century tended to the destruction of good church architecture rather than to the production of it, and many of our country churches bear terrible marks of barbaric destruction, which is no doubt correctly attributed to this period of unrest. So great was this reaction against the older fashion of worship that most of those parts of the fabric of the churches which were in any way identified with the earlier services of the church were ruthlessly destroyed. Traces of the prejudices of that age still remain, especially in rural districts, where an attempt to introduce ornamental features is often regarded with suspicion.

Some churches which were rebuilt or added to during the sixteenth and seventeenth centuries, however, have good work: There was a strong effort in the time of James I. to revive the Gothic style, especially in Oxford, and the buildings thus erected are characterised by the excellence of their general designs, although the details are merely



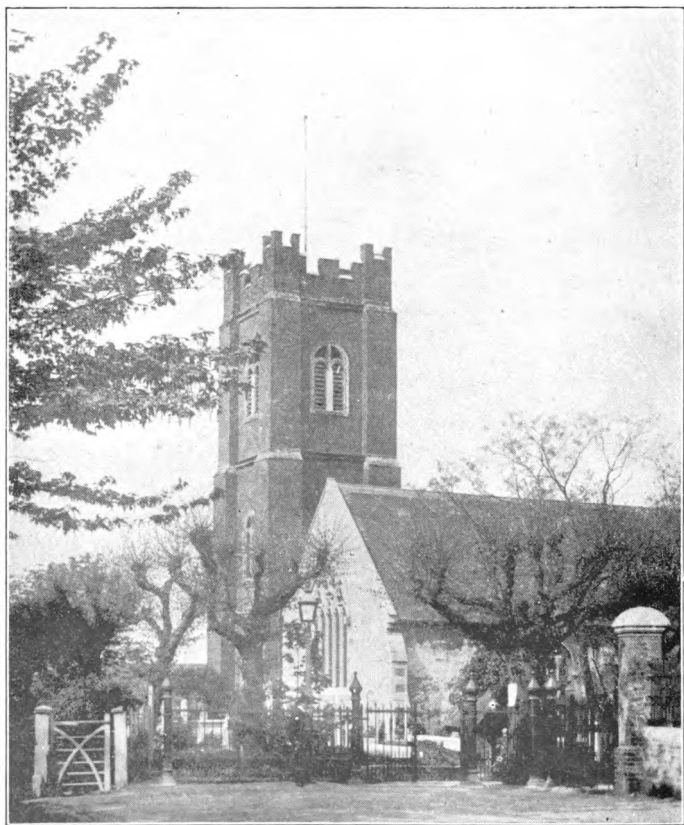


FIG. 28.—PLUMSTEAD CHURCH, KENT.



poor and clumsy imitations of the better work which had preceded them. Lincoln College Chapel is a good example of this "Jacobean Gothic," as it is called. The choir of Wadham College is another very remarkable example: the design and details are so good that it would be difficult to believe it could be of such a late date were there not ample documentary proof of the fact.

The church at Charlton, Kent, is an interesting example of seventeenth century church-building, having been almost completed in the year 1630. It has had certain later additions, but, generally speaking, it may be described as a good example of the churches built at that period.

Another interesting church in the same neighbourhood is that at Plumstead—"Old Plumstead Church," as it is sometimes called in contradistinction to more modern buildings. The chief point of interest in regard to the present subject about this church is the very fine tower of finely-toned red brickwork, built in or about the year 1664, when the edifice was restored (Fig. 28).

The churches of London, particularly those built by Sir Christopher Wren or his pupils, afford a beautiful series of buildings, exhibiting the most important and most graceful features of the Renaissance style of architecture as it was developed in England.

The Church of St. Clement's Danes was designed by Wren in 1684, and its graceful interior is deserving of the highest praise. The tower was a later addition, having been designed by Gibbs, and built in 1719.

St. Mary-le-Strand was designed by Gibbs, and built between the years 1714 and 1717. It is a fine church, and has been much admired; but the double order of the elevation, the treatment of the windows, and the semi-circular apse, all of which were borrowed—borrowed probably unconsciously—from Wren, have been adversely criticised by some authorities. The introduction of these features in so small a building as this has defeated the object of the architect, and made the church look smaller than it really is. The tower, oblong in plan, was so built because its addition was an afterthought. It was not commenced until the walls of the body of the church were about 20ft. high. Gibbs was compelled, therefore, to spread the tower from north to south. He got over this rather serious difficulty of plan by a most skilful use of detached pillars on the north and south sides, and engaged pillars on the east and west sides.

The Church of St. Martin-in-the-Fields is another remarkable building of this style and period. It also was designed by Gibbs, and built between 1721 and 1726. The design of the building is fine, and was boldly conceived. The single order is simpler and at the same time more effective than St. Mary-le-Strand, and the great spire and portico at the west end (Fig. 29) form a composition which has been pronounced to be not unworthy of Wren himself. It may be briefly described as a singularly successful attempt to combine a steeple with a portico.

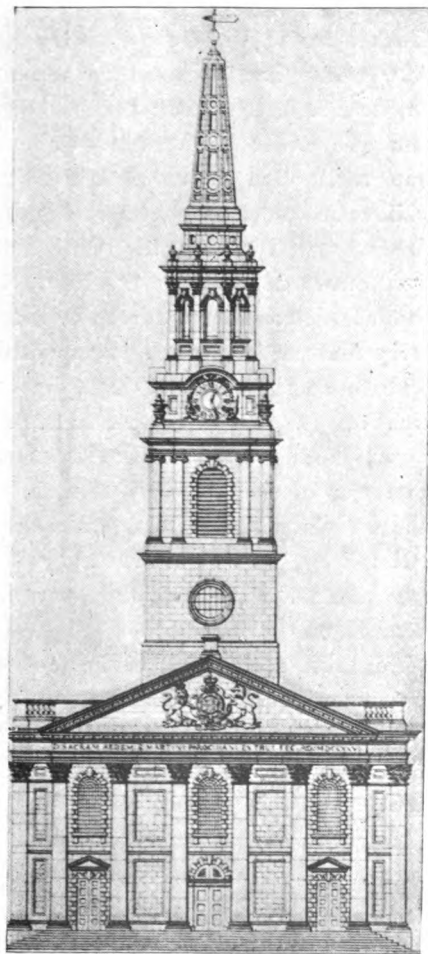


FIG. 29.—CHURCH OF ST. MARTIN-IN-THE-FIELDS, LONDON.

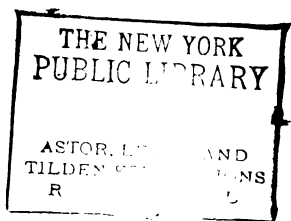
The ridiculous spire of St. George's Church, Bloomsbury (Fig. 30), which has attracted so much attention and criticism, has had the natural effect of diverting attention from the other parts of the church, which comprise some really fine features. This church was designed by Nicholas Hawksmoor, an architect who had been a clerk and pupil under Sir Christopher Wren during the great work of building St. Paul's Cathedral. This church at Bloomsbury, erected before 1724, possesses a very fine portico, which is supposed to have been suggested to some extent at least by the portico of the Church of St. Martin-in-the-Fields. In certain details, however, it shows an improvement upon that portico. The tower of St. George's Church, considered apart from the steeple which crowns it, has an expression of majestic simplicity, and is adorned by a range of detached Corinthian pillars and pediments which extend around the four sides.

In the lower division of this part of the tower we find a circular aperture on each side, and a curious little projecting arch at each angle. Above this stage commences a series of steps, gradually narrowing, so as to assume a pyramidical shape. At the top of this steeple, on a short column, is a statue of George I., in Romanesque costume.

Christ Church, Spitalfields, also designed by Hawksmoor, and built between 1725 and 1729, is considered to be in some ways one of the most original churches in London. Next to the churches of St. Bride and St. Mary-le-Strand, this is probably the finest and most

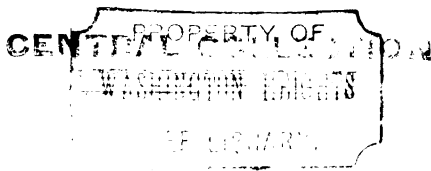


**FIG. 30.—ST. GEORGE'S CHURCH, BLOOMSBURY.**  
*(From an Old Print.)*



original Renaissance steeple in England. The tower stands at the west end of the church, and beyond it is a bold portico of four detached columns, carrying an entablature with a semi-circular pediment in the centre. There is a remarkable internal arrangement at the east end. At the first column from the east the architect has returned the entablature right across from north to south, with two additional columns inserted in the width of the nave, thus forming a screen, and above this he has placed the royal arms. The effect is fine, though somewhat overcrowded.

Another type of church is that of St. Giles-in-the-Fields (Fig. 31), a building which was designed by Flitcroft, and built in 1731-1733. The steeple, 160ft. high, is much admired. It consists of a rustic pedestal supporting Doric pillars. Above the clock is an octagonal tower, with three-quarter Ionic columns supporting a balustrade with vases. Above this is the spire, which is also octagonal and belted.



## II.—FURNITURE AND ACCESSORIES.

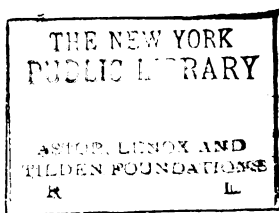
HAVING dealt briefly with the architecture of old churches, it is now proposed to add a few notes on some of the most important and interesting of their contents, particularly their furniture and other similar accessories. The space at our disposal will not permit of anything like a full and comprehensive notice of all the various objects which are to be found under this head, and it will be necessary to treat this branch of the subject broadly and generally rather than particularly; but each article of furniture will be illustrated by descriptions and occasional photographs or diagrams of good or otherwise notable examples from English churches.

There is scarcely a church of any considerable antiquity which does not contain one or more articles of this class—interesting for its own sake as a work of art, or as throwing some light upon the customs, forms of worship, or local peculiarities of former days. Many of





**FIG. 31.—CHURCH OF ST. GILES-IN-THE-FIELDS, LONDON.**  
*(From an old Print.)*



these articles will be found to be those which belonged to the form of service of the Church of England prior to the Reformation rather than to that of the present day; but in the following remarks it will of course be understood that the attitude of the writer is purely historical, and has no relation to any of the religious and controversial questions in connection therewith which have recently received, and still continue to receive, so much popular attention.

The first and most important objects of interest in old churches to be considered are the altar and its immediately associated accessories.

The altar, in old English churches, was generally—it might almost be said invariably—composed of stone. The theory has been held by some that the very earliest Christian altars were made of wood, but that when the early Christians were subjected to persecution, and were compelled, from considerations of safety, to meet for their religious services in the catacombs, it became customary for them to offer their sacrifice at and upon the tombs of the martyrs. Hence it followed that when persecutions were no longer in force, and the Christians could meet openly, they retained the form of a tomb in the construction of their altars. The first stone altar is said to have been erected by Pope St. Sixtus II., in the year 257; and it is certain that the usual and regular form of altar in the English churches was either like that at Arundel Church, where the actual high altar still remains in its original form and position, supported on

a solid base of masonry; or a stone slab supported upon brackets or pillars of stone, as we find in other instances.

The altar-slab was usually composed of granite, or Purbeck marble, and was marked with incised crosses, five or more in number.

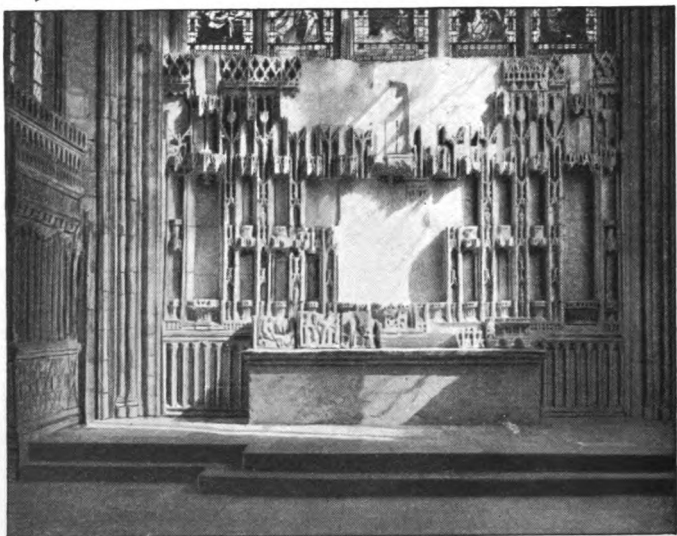


FIG. 32.—ALTAR, LADY CHAPEL, CHRISTCHURCH, HAMPSHIRE.

The fine stone altar in the Lady Chapel at Christchurch Priory, Hampshire, is shown in Fig. 32. This interesting example of an original stone altar was probably constructed about the year 1400. Its slab is a fine and massive piece of Purbeck marble, 12ft. long,

3ft. 9in. broad, and 6in. thick, and the total height of the altar is 2ft. 8½in. It has ten incised consecration crosses—two at each corner and two in the centre—and sketches of both kinds are shown in Fig. 33.

It may be mentioned that it was usual for every parish church, even the smallest, to possess one principal or high altar, and at least two minor altars. The latter, in the case of small churches affording little space for the purpose, were generally placed on each side of the door of the chancel screen. Churches of medium size, however, had generally five or more altars, whilst collegiate and cathedral churches had a much larger number.

Even when the original stone altar in an old church has been desecrated and destroyed, it will sometimes be

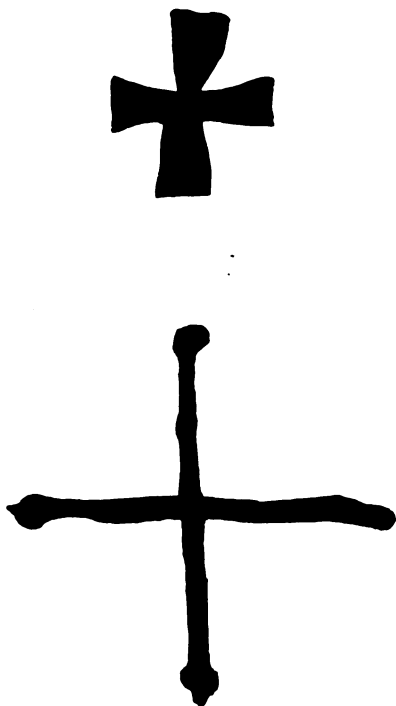


FIG. 33.—ALTAR CONSECRATION CROSSES,  
CHRISTCHURCH PRIORY, HAMPSHIRE.

found that the altar-slab has been preserved and used as a base for the existing altar.

It is a curious fact, and one which clearly shows the violence of the reaction at the Reformation, that altar-slabs were for the most part purposely placed near a door, or in the centre of the nave, or in some other position where they would most readily be trodden upon.

In English churches altars seem to have been generally taken down about the year 1550. They were set up again in the beginning of the reign of Queen Mary, and finally removed in the second year of the reign of Queen Elizabeth, 1559. Thus it happened that the old stone altars were destroyed, and comparatively few remain.

Original high altars exist at Tideswell, Derbyshire ; St. Mary's, Forthampton, Gloucestershire ; Dulas, Herefordshire ; Bridgnorth, Shropshire ; Dunster and Porlock, Somersetshire ; Arundel, Sussex ; St. Mary Magdalene's, Ripon, Yorkshire.

Chantry altars of stone are somewhat more numerous. They exist at Repton, Derbyshire ; Clapton-in-Gordano, Gloucester Cathedral, Gloucestershire ; Christchurch, Titchborne, Hampshire ; Abbey Dore, Herefordshire ; Claypole, Lincolnshire ; Grosmond, Monmouthshire ; Burford, Chipping Norton, Enstone, Oxfordshire ; Lidbury and Abbot's House at Much Wenlock, Shropshire ; Compton, Surrey ; Arundel, Sussex ; Burton Dasset, Shotteswell, Warmington, Warwickshire ; Bengewell, Worcestershire ; also in the Chapel of Broughton Castle, Oxfordshire, and in the Chapel of the Pyx at Westminster Abbey.

Altar-stones, removed from their original position and placed upon the floor level, have been observed in many churches, particularly those in Suffolk and Sussex. A complete list of these is very desirable. The marks by which altar-stones may be easily distinguished are the large size of the stone (sometimes considerably over 12ft. long and nearly 4ft. wide), and by the small incised consecration crosses, usually five in number, which they generally bear. Not unfrequently, however, the stone was reversed and placed face downwards when the altar was desecrated.

The altar, when in its original position, will generally be found to stand upon a platform, or dais, which is placed above three or more steps. Five, seven, or even fourteen steps occur in the case of the high altar of a collegiate or cathedral church. On the fronts of the steps are sometimes incised inscriptions recording the name of the founder and date of the church. There is an instance of this kind at Geddington, Northamptonshire.

Altar-rails were not in use before the Reformation, but a long linen cloth, called the houseling cloth, was held up before the communicants. There is a curious survival of this at Wimborne Minster, Dorset, where the wooden benches once used at the Mass, and afterwards used by the Puritans as seats, are now placed across the presbytery in the place of altar-rails, and covered with white linen cloths. At the church of the Holy Rood, Southampton, a linen cloth is, at the Communion, put over the rails.

When the stone altars were destroyed, of course their place was taken by wooden tables. The Communion-table, as it was called, was at first placed by the reformers in the same situation which the stone altar had occupied, attached to an eastern wall. At a later period, however, the table was placed in the middle of the chancel, with seats all round it for the communicants, and it was for this purpose, and at this period, that the wooden benches at Wimborne Minster were used.

After the restoration of Charles II., the table was usually restored to its old position at the east end of the chancel, but there are a few instances of the old Puritan arrangement still surviving, as at Shillingford, Berkshire; Deerhurst, Gloucestershire; and Langley Chapel, near Acton Burnell, Shropshire.

Some of the wooden Communion-tables are of beautiful workmanship, and enriched with carving, inlaying, &c. One very interesting example of this kind is at Keston, Kent. The top has been inlaid with a cross at each of the four corners, and an elaborately-carved cross *bottonée*, in which are the words "The Keston Marke," and at the base is the motto, "In hoc signo vinces." The upper part alone of the table is original, the legs having become so much decayed as to necessitate an entirely new frame.

Altar-tombs, or "high tombs," as the original name was, are frequently found in old churches. Sometimes they are simply of the shape of a solid altar, but they also occur with all kinds of canopies and enrichments.



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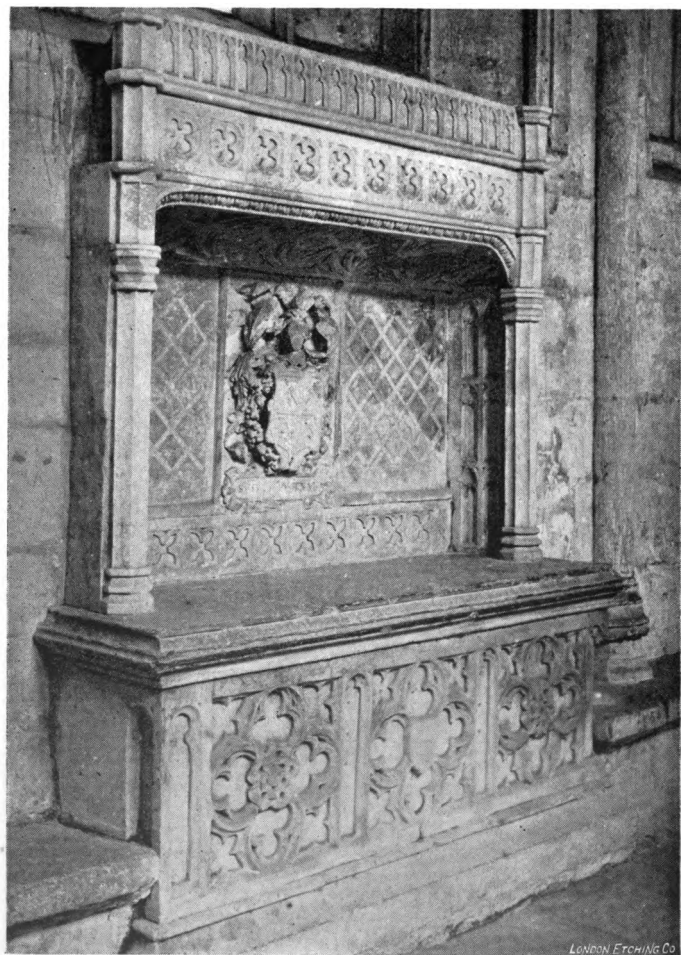


FIG. 34.—ALTAR TOMB, CHRISTCHURCH PRIORY HAMPSHIRE.

Such tombs were often placed over the vaults of noble and distinguished families, and they were generally placed on the north and south walls of choir, aisles, and chantry chapels. A good example of a late altar-tomb is represented in Fig. 34. It is very doubtful whether they were ever used as altars, but it is certain that they were sometimes used as Easter Sepulchres, a fact of which we shall treat in more detail when dealing with that subject.

The reredos, as the screen or wall at the back of the altar is called, was not actually a part of the altar itself, the altar originally having stood quite clear of the east wall of the church. Yet as it was an important part of the general architectural design of which the altar was the central and most prominent part, it may be convenient to deal with this subject first before proceeding to the other accessories belonging to the presbytery, or eastern end of the chancel or choir.

In small village churches the reredos was simple and unornamented or only slightly ornamented, but in large and important buildings, particularly in collegiate and cathedral churches, it was ornamented with very elaborate carving, and usually furnished with a number of niches for figures. St. Alban's Abbey Church, Durham Cathedral, Gloucester Cathedral, St. Saviour's Church, Southwark, Winchester Cathedral, and Christchurch Priory Church, all possess remarkably fine examples of highly enriched reredoses. The last-named

specimen, shown in Fig. 35, is declared by some authorities to have been, when in its original and perfect condition, the finest reredos in the kingdom. This magnificent work, covering a space 20ft. wide by 35ft. high, consists of three stages divided perpendicularly by six piers. The spaces thus separated were made into niches for statuary. Each niche has an elaborately ornamented base or bracket, and an even more beautiful covering of tabernacle work, terminating in a series of remarkably elegant pinnacles. The date of this work is the year 1380, but the cornice and delicate cresting were added about a hundred and twenty years later. The statuary has, unhappily, been removed from the principal niches, excepting the central and largest niche, which contains a colossal recumbent figure of Jesse, as the founder of the promised line. His head rests upon his right hand, and the vine-branch springs from his loins. The life-size figures of King David with his harp, and King Solomon with crown and sceptre on a throne, are shown in a seated posture. From these the mystic vine, ascending the recessed buttresses, unites the several small figures, which, differing from each other in position and character, form the genealogical tree as narrated by the evangelists. In the same niche is a representation of the stable at Bethlehem, and in the niches around were once placed figures of the prophets, but these have in most cases been destroyed.

Comparing this work with other similar screens, the wonder is not that so much has been destroyed, but that

so much, especially of the fine and delicate pinnacle-work, has escaped destruction. The terrible mutilation of the Lady Chapel reredos in this church (shown in Fig. 32) gives some idea of the ruthless way in which beautiful works of this kind have been treated by ignorant and fanatical people.

On the south wall of the east end of the chancel or presbytery in most of our old churches, there will generally be found a small niche, provided with a shallow stone basin or sink, usually circular or foliated, and communicating with a drain to carry off the water which might be poured into it. This was the piscina, an accessory of the altar, about which a good deal of ignorance prevails in the popular mind. One of the most frequent misunderstandings about it is the confusing it with the holy-water stoup. The two were quite distinct, and had no sort of connection. The piscina was really a water-drain, and had several uses: (1) One use was the washing of the priest's hands before celebrating; (2) another was for the pouring away of the water in which the priest had washed his hands, supposing a basin to have been used; and (3) a third use was for the pouring away of the water with which the chalice and other sacred vessels had been finally washed after use.

Generally speaking, the piscina was placed in a niche under an arch more or less enriched with sculpture, but sometimes about half of the basin of stone projected from the wall, as in the case of the example at Keston

Church, Kent (Fig. 36), where the projecting portion has been cut away in order to level the wall. This example of a piscina, although plain, is of considerable interest from the fact that it seems to have been purposely hidden with a view to its preservation. The

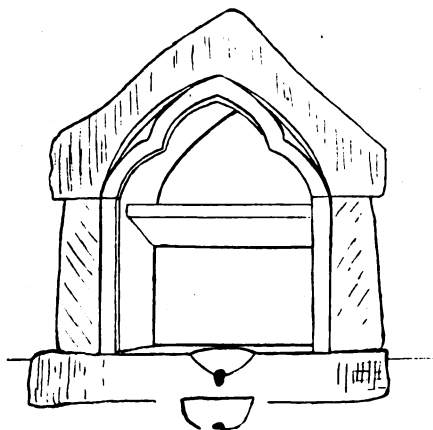


FIG. 36.—PISCINA, WITH CREDENCE SHELF,  
KESTON CHURCH, KENT.

projecting basin was cut off, as we have said, to make a smooth surface to the wall, and the niche was then filled with rubbish, and plastered over. The existence of this piscina was forgotten until about fifteen years ago, when the hollow character of the wall excited attention, and led to the discovery. Similar discoveries may be expected in many of

our old churches as the result of patient search.

The Keston piscina has a stone shelf—a credence shelf—for the cruets to stand upon. This feature is often found, in plain piscinæ, in the form of a massive stone shelf; but in the case of more elaborate and pretentious examples, we sometimes find that the credence shelf was supported upon three delicately-carved

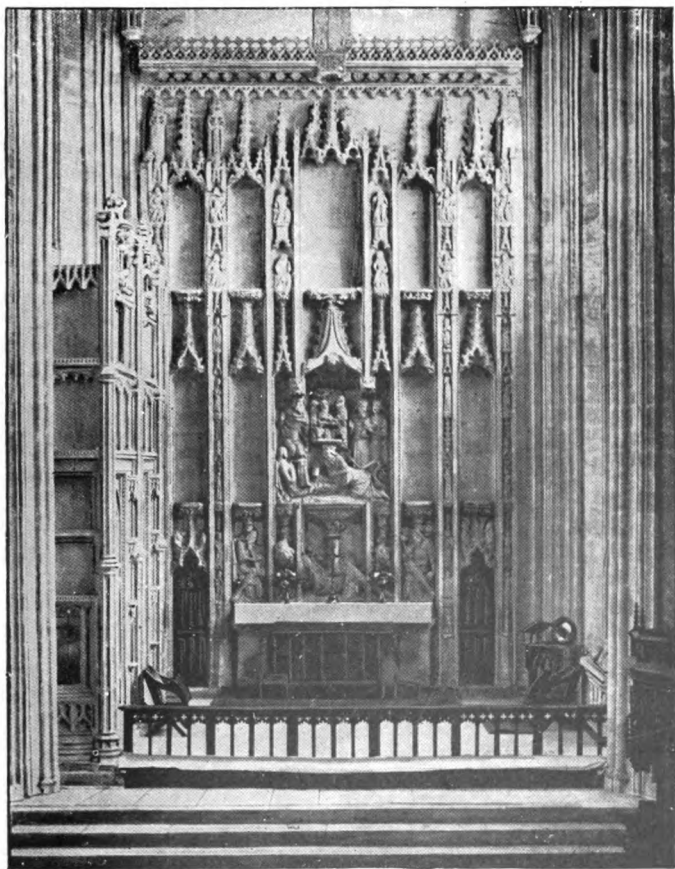


FIG. 35.—REREDOS, HIGH ALTAR, CHRISTCHURCH PRIORY, HAMPSHIRE.

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little brackets. This will be observed in Fig. 37, which gives a view of the remarkably fine piscina on the south wall of the Draper Chantry Chapel, in Christchurch Priory Church, a work which is justly pronounced to be the finest English piscina in this country. Our illustration speaks for itself, but we may be pardoned, perhaps, if we draw the particular attention of the reader to the wonderful delicacy of the tracery, and the admirable proportion of the whole design.

On the north side of the chancel may generally be found a plain cubical recess. This is called the ambry or aumbry, and its object was to afford a convenient and safe place where the sacred vessels could be kept. It was really a cupboard, as we should

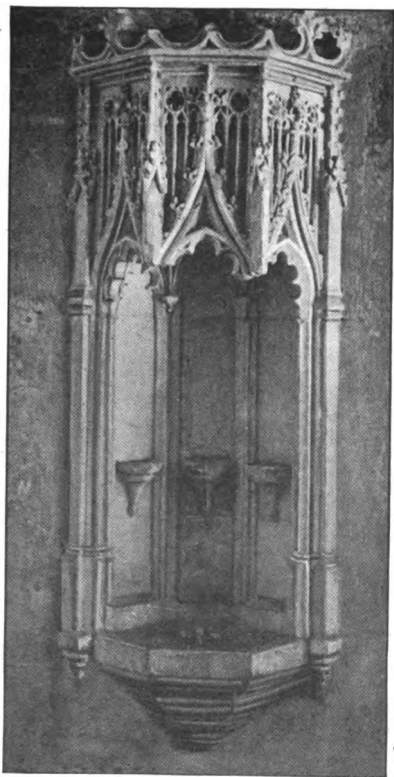


FIG. 37. — PISCINA IN DRAPER CHANTRY CHAPEL, CHRISTCHURCH PRIORY, HANTS.

now say, and was furnished with a strong wooden door, the hinge-hooks and lock-staple of which frequently remain to this day. A few perfect examples of the ambry still remain with the original shelves, as at Barrington Church, Cambridgeshire, for instance; but generally speaking we find merely an empty cubical space, without door or shelf.

The hagioscope, or squint, was an aperture found on one side, and sometimes on both sides, of a chancel arch. It is usually

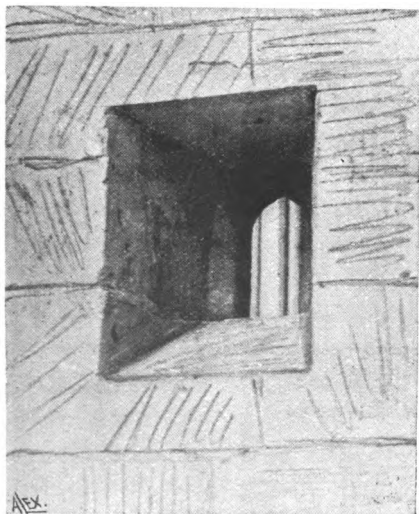


FIG. 38.—SQUINT IN LEPERS' CHAPEL, CHRIST-CHURCH PRIORY, HANTS.

arranged obliquely, and converges towards the altar, in order to allow worshippers in the side aisles of a church to witness the elevation of the Host. The "squint" is often found piercing the wall of a chantry chapel; and at Tillbrook, Bedfordshire, there is a chantry piscina which also serves as a hagi-

oscope. There is another instance of the same double use at Castle Rising, Norfolk.

Occasionally the aperture of a squint was glazed, but more frequently it was unglazed. It was usually plain, and sometimes only slightly ornamented. The example given in the accompanying figure (Fig. 38) is that in the Lepers' Chapel, Christchurch, which once commanded a view of the high altar, but the subsequent erection of a chantry chapel now obstructs the view.

Considerable interest attaches to these little windows from the circumstance that they have been supposed by some ecclesiological authorities to have once been used as confessionals, even if that were not their primary purpose. The question has been discussed in some detail, but it must be confessed the arguments brought forward in support of the theory are not entirely convincing.

The next object to be noticed is the Easter Sepulchre, a structure in which, during the Middle Ages, it was customary to deposit a pyx containing the consecrated Host, together with the crucifix from the high altar. This ceremony, which was intended to symbolise the burial of our Lord's body in the sepulchre, took place on Good Friday at the hour of vespers. With ceremonious reverence the pyx and crucifix were placed in the sepulchre, and candles were burnt and a watch was kept night and day before it until early on Easter Day, when the clergy proceeded to the sepulchre, removed the crucifix and Host, and bore them to the altar again. The bells then rang out, and the service began with the singing of an antiphon, "Christ is risen from the dead," &c.

The most usual form of the Easter Sepulchre as now existing is that of a recess in the north wall of the chancel, sometimes adorned with carving. Some of the plain recesses, or lockers, which have already been described as the place where the sacred vessels were kept, may have been used as the Easter Sepulchre.

Some very elaborately carved stone specimens exist at Heckington in Lincolnshire, Northwold in Norfolk, Lincoln Cathedral, and at Gosberton in Lincolnshire. In these elaborate examples we generally find statuary, or high-relief carving, representing the soldiers guarding the tomb of our Lord, angels, and other figures. Easter Sepulchres were not to be found in all churches, as that privilege was not extended universally, but there is no doubt that they were very numerous, and in churches which did not possess a sepulchre in stone, it was customary to build a temporary structure of wood; but naturally there are no existing remains of the latter kind, and our sources of information as to their form are very scanty.

Not unfrequently the Easter Sepulchre was combined with an actual tomb, and the pictures of the resurrection of our Lord found on certain monumental brasses are regarded as indications that they once formed parts of a high tomb which was formerly so used. In some cases, however, the brass has been subsequently placed upon the floor level. There are numerous instances in old wills of persons requesting that their tombs might be used for the purpose of the Easter Sepulchre.

It is probable that the sepulchre itself was a wooden movable structure, and that this, as Passion-tide approached, was placed either in the niche in the north wall of the chancel, which was the more distinctive form of the Easter Sepulchre, or on an adjacent altar-tomb which was used for that purpose.

The example of an Easter Sepulchre at Bosham, Sussex (Fig. 39), is a good, but comparatively plain, specimen of its kind. The recess now contains an effigy, which is said to be that of the daughter of Cnut, and to have belonged originally to her altar-tomb.



FIG. 39.—EASTER SEPULCHRE, BOSHAM CHURCH, SUSSEX.

There is only one recorded instance, as far as we have been able to ascertain, of an Easter Sepulchre being found on the outside of a church, and even in that case there is very great doubt as to

whether it was really built and used for the purpose suggested. It was probably a founder's tomb, and may be seen on the outside of the north wall of the chancel of Walton-on-the-Hill, Surrey (Fig. 40).

In the church of St. Mary-le-Crypt, Gloucester, there is a fine Easter Sepulchre. It is situated on the north side of the high altar, and on the opposite side is a curious squint by which it could be watched from the south chapel.

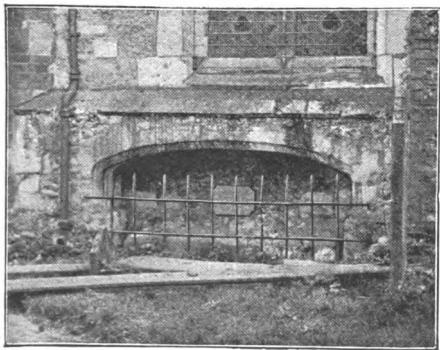


FIG. 40.—EXTERNAL RECESS, WALTON-ON-THE-HILL, SURREY.

It seems to have been customary in ancient times to leave the Easter Sepulchre standing as a fitting trophy of the Resurrection until the Thursday in Easter week.

It is probable that some of the so-called Easter

Sepulchres are really Sacrament Houses; in other words, the receptacles in which the Sacrament was regularly reserved throughout the year.

The custom associated with the Easter Sepulchre prevailed in England from the time of St. Dunstan to that of King Edward VI., and was revived during the brief reign of Queen Mary.

The sedilia, or seats for the clergy, when they exist at all, are almost invariably found on the south side of the chancel. They are usually triple, and often graduated. Sometimes, however, we find them to contain five recesses for seats, and another recess for the piscina. Their specific purpose was to provide seats for the clergy officiating and assisting at the celebration of the Mass, viz., celebrant, deacon, and sub-deacon. When they are combined with the piscina in one scheme of architecture, the latter is the easternmost of the series.

In small churches the sedilia are comparatively plain, although often furnished with arched mouldings, but in large and important churches and cathedrals they are very elaborately enriched with canopies and lofty pinnacles.

In country churches it is probable that the sill of the south-eastern chancel window was often used as sedilia, and in some cases where sedilia occur they are not graduated, nor even divided, one canopy covering sufficient space for three seats.

It is very rare to find these seats anywhere but on the south side of the chancel, but there is an exception at Helpstone, Northamptonshire, where there are three sedilia of Early English date on both the north wall and the south wall of the chancel. At Dursley Church, Gloucestershire, the sedilia have, apparently, been removed to the north side of the chancel, after having been originally constructed on the south side. There is a similar case at Halesowen Church, Shropshire.

The county of Kent possesses several peculiar features in the matter of sedilia. The church of All Saints, Maidstone, has five seats instead of the usual three. This feature, by the way, is also found in the sedilia at

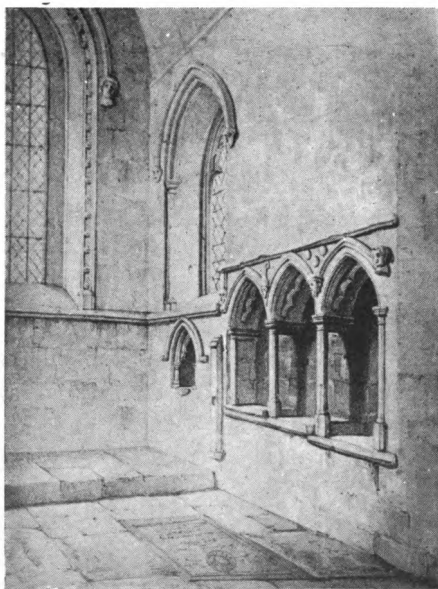


FIG. 41.—SEDILIA AND PISCINA, FIFIELD CHURCH, ESSEX.

Southwell Minster and Great Yarmouth. At Rodmersham, Kent, the sedilia are constructed of wood instead of masonry; and at Lenham, also in Kent, there is a single stone arm-chair which is supposed to have served as the seat of the celebrant at Mass; but it may also have been used as a Confessional chair.

Other curious or unusual forms

of sedilia are to be found at Sedgebrook, Lincolnshire, where there are no less than six seats; and at Cogenhoe, Northamptonshire, where there is simply one long bench, affording sufficient room for two or three persons;



and finally at Cotherstock and Rothwell, both in Northamptonshire, where the sedilia in each case contain four seats.

The absence of sedilia in country churches, especially those in poor and thinly populated districts, is by no means a remarkable feature. It is, in fact, precisely

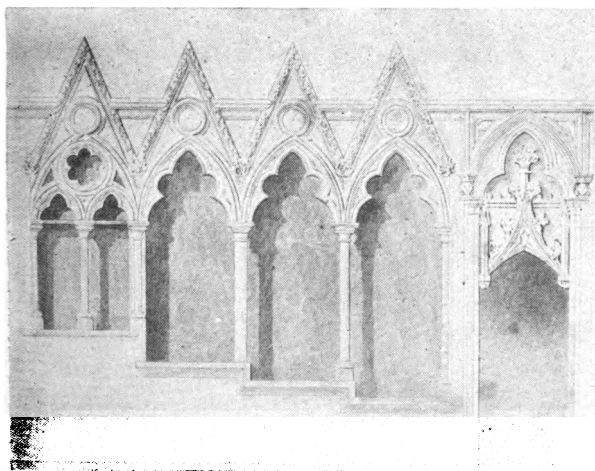


FIG. 42.—SEDLIA IN LADY CHAPEL, EXETER CATHEDRAL.

what might be expected in churches which were only slenderly endowed or supported. In such churches Mass was said by the celebrant alone, without the assistance of the deacon and sub-deacon, he being attended probably by the parish clerk or by some other minor official. It may be taken as certain that Mass

sung by the celebrant, with sub-deacon and deacon reading or singing the Epistle and Gospel respectively, was a comparatively rare event, except in the cases of large and wealthy churches.

The accompanying illustrations of sedilia show first the triple sedilia at Fifield Church, Essex (Fig. 41), and secondly the sedilia in the Lady Chapel at Exeter Cathedral (Fig. 42). The first shows the humbler style, the second the more ornamental; but there are in our

cathedrals and larger churches several examples of more pretentious sedilia.

It is probable that in churches where no regular sedilia were provided wooden chairs were used as seats for the clergy. Examples of ancient chairs of this kind are sometimes to be found in some of our parish churches, as, for instance, at Herne, Kent; Dunmow, Essex (Fig. 43), and in numerous other places. Fig. 44 shows an ancient chair

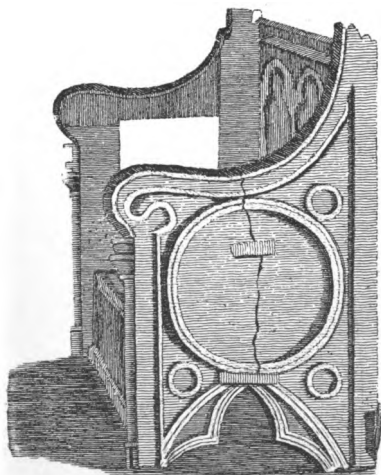


FIG. 43.—PRIEST'S CHAIR, DUNMOW, ESSEX.

of this kind, known as "the Prior's Chair," which at one time belonged to the Priory of Southwich, near Portsmouth.

These chairs seem to have been used as sedilia for the use of services at the altar, and also as seats for priests whilst hearing confessions.

The Rood-loft and Pulpit are two structures which will be found on examination to possess several points of similarity. The pulpit, which has become universally the modern preaching-place, may conveniently

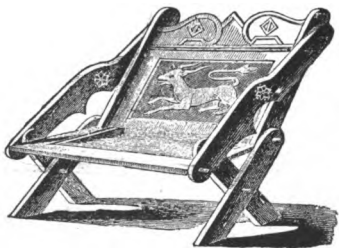


FIG. 44.—PRIOR'S CHAIR, SOUTHWICH, HANTS.

be considered first, as it has retained its simple form for a very long period in an almost unbroken descent from its prototype, the ambo. Originally the term ambo implied a raised pulpit, but in time it was applied to a reading-, singing-, or preaching-desk. Large churches had two ambos from which the Epistle and Gospel were separately read at Mass; but in the case of small churches there was often only one ambo, which was provided with two steps. The Epistle was read from the lower, and the Gospel from the higher, of these steps. After the reading of the Epistle the chanter mounted the ambo with his antiphonarium, and chanted the respond, which is still called the Graduale in the Roman ritual, on account of the steps which he had to ascend. Generally speaking, the ambo may be said to have been a rostrum, or gallery, with a large desk before it.

The ambo is essentially a Continental feature, although

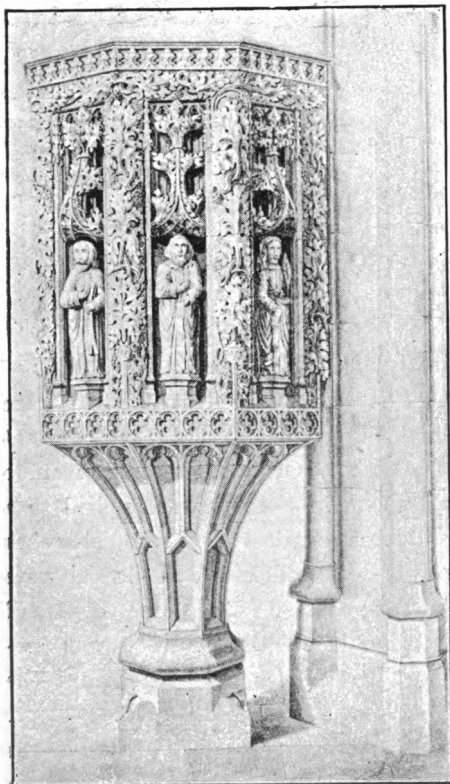


FIG. 45.—STONE PULPIT IN HARBERTON CHURCH,  
DEVONSHIRE.

our cathedral churches once possessed structures which closely resembled it. An interesting point to notice here is that it was from ambos that sermons and homilies were delivered, and we have evidently a survival of the idea in the large pulpits, known by the somewhat irreverent name of "three-deckers," which have been more or less in fashion from the time of James I. to the early part of the present century.

In foreign countries, and especially in Italy, there are a good many examples of early pulpits; but in England

early pulpits are rare. Pulpits came much into fashion in England in the thirteenth century, when, owing to the establishment of the preaching friars, they were introduced into the refectory, as, for example, at Beaulieu Abbey, Hampshire, and at Chester, Shrewsbury, and Tintern. In the fourteenth and fifteenth centuries open pulpits were used in the cloisters or courtyards, as at Hereford Friary and Magdalen College, Oxford. During the Perpendicular period of architecture the pulpit proper first appeared in our churches; and by the injunction of 1547 a pulpit was ordered to be provided for every church which did not already possess one.

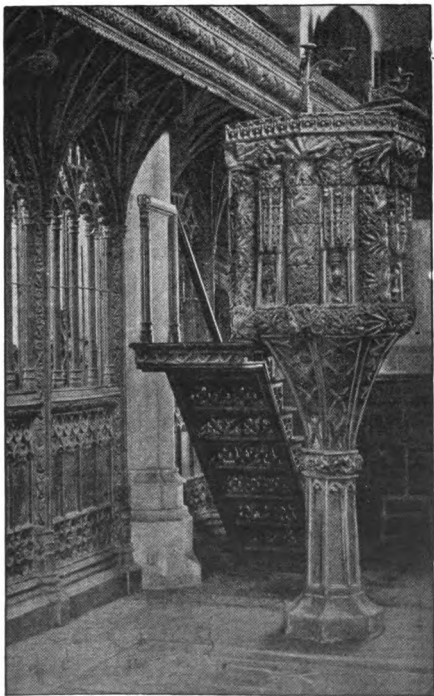


FIG. 46.—STONE PULPIT IN ST. SAVIOUR'S CHURCH, DARTMOUTH.

The earliest wooden pulpit in England is dated 1400, and the earliest stone pulpit is dated 1270.

A remarkably fine series of "Examples of Antient Pulpits existing in England" was drawn and published by F. C. Dollman in 1849. They comprise both stone and wooden examples of pulpits, and many are very fine specimens of their class. The reader may therefore be referred to Mr. Dollman's book for fuller information on this subject.

Our illustrations represent (Fig. 45) a very beautiful example of a stone pulpit at Harberton Church, Devonshire, and (Fig. 46) another rich example of a stone pulpit in St. Saviour's Church, Dartmouth. The latter possesses the rare feature of a heptagonal plan. Although described as a stone pulpit it is really partly composed of wood, the small leaf ornament at the top and the ornaments in each of the niches being of that substance. The woodwork was inserted during the reign of Charles I., but the original pulpit was constructed in or about the year 1530. The magnificent rood-screen stands near this pulpit, and is partly shown in the illustration. As is usual in screens of this kind, the upper panels are of open tracery, and the lower panels are solid and filled with paintings.

In a large number of ancient churches we find that the chancel is separated from the nave and (where they exist) from the north or south chancel, or both, by some sort of screen. In parish churches the screen is generally composed of partly open woodwork, whilst

in collegiate and cathedral churches it is usually of stone and not furnished with openings.

All the varieties of screens may, in fact, be divided into these two classes, and the reason for the sharply-defined difference is this. In parish churches it was desirable that the worshippers in the body of the church should be able to hear, see, and join in the service proceeding in the chancel; whilst in larger edifices, particularly those of a collegiate or cathedral character, where frequent services, attended by a limited number of persons, were held, the necessity of the choir being open to the rest of the church did not exist. On the other hand, there was a very natural desire to secure isolation and exclusion from the empty nave and freedom from draughts.

The force of this will be apparent when we recall the fact that the twenty-four hours of day and night were divided into eight periods, and at the commencement of each of these periods an office was said in the monastic and collegiate churches. These eight canonical hours were: Matins, midnight; Lauds, 3 a.m.; Prime, 6 a.m.; Tierce, 9 a.m.; Sext, noon; Nones, 3 p.m.; Vespers, 6 p.m.; Compline, 9 p.m. It will be seen, therefore, that many of the offices in the choir were said at times when it was very desirable to have some protection from the cold atmosphere of the dark and empty church.

Some churches were parochial as well as monastic or collegiate, and provision was then made for the celebration of Mass and other offices for the parishioners by

constructing an altar on the west side of the choir-screen, the east end of the nave being, in fact, the chancel of the parish church. Above the screen which separated the chancel or choir from the nave was placed or suspended the large cross, or rood. This was set up in such a position under the chancel-arch that it might be seen from all parts of the church. The rood always bore a figure (either in sculpture or painting) of our Lord crucified, and was usually accompanied by figures on either side, representing the Blessed Virgin Mary and St. John. Sometimes other figures, particularly of angels, were added. Immediately below the rood, and in fact forming the upper part of the rood-screen, was the rood-loft, a narrow gallery extending across the space spanned by the chancel-arch. Access to this was by means of a staircase (often circular) placed in the north pier of the chancel-arch, or in the north or south wall of the church.

The purpose of the rood-loft has been very much misunderstood. Some suppose it to have been the place where the Epistle and Gospel were read or sung; but this idea is open to the objection that in small churches the stairs are extremely inconvenient and circuitous, and we can hardly suppose that they would have been so built if the original intention was that suggested. It is probable that the rood-loft in large churches was the place where the Epistle and Gospel were sometimes chanted at High Mass, and where also the homily was delivered; but in very small



churches, where the rood-loft was limited in size, and where the means of access to it were inconvenient, the probability is that it was simply built for the use of those whose duty it was at certain seasons to attend to the candles which were lighted before the rood and for other similar purposes.

When the rood-screen was continued across the north and south chancels as well as across the high chancel,

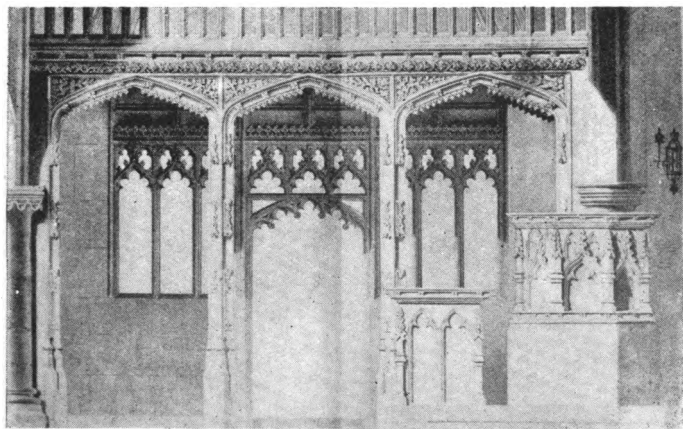


FIG. 47.—ROOD-SCREEN, COMPTON BASSETT, WILTSHIRE.

the rood-loft was usually also continued above the screens, as at Boughton-under-the-Blean, Kent, and in other churches. In front of the high chancel, however, the screen was generally higher, and the loft was placed at a correspondingly higher level than in the case of the north and south chancels.

Few rood-lofts of any antiquity now remain in churches, although it is easy to see where former lofts have been by the openings, or remains of openings, still existing in or near the springing of the chancel arch.

The accompanying illustration (Fig. 47) shows a very fine rood-screen of stone at Compton Bassett, in Wiltshire. There are twelve brackets still remaining on the piers which once contained figures of the Apostles. Formerly there was an oaken railing to the loft, but that was replaced some years ago by an open stone parapet.



FIG. 48.—HOUR-GLASS STAND.

The stone pulpit and desk, also shown in the engraving, are modern, but the curious hour-glass and frame close by it are of about the year 1650.

Another hour-glass stand is shown in Fig. 48, and a good many examples exist in different parts of the country. Their purpose was of course to support the hour-glass by which the time occupied by the sermon was registered, and they belong essentially to the period of the Commonwealth, when preaching was exalted to a position of much importance in the church services.

Rood-screens, bereft of their lofts, exist in a good many churches in the home counties. In Kent alone there are thirty, but in only one example (Shoreham Church) in that county has the floor of the ancient rood-loft remained.

Northfleet Church possesses a rood-screen of Decorated date, and there are in Kent numerous fine examples of traceried wooden screens, as, for instance, those at Eastchurch, Leeds, Shoreham, Tong, Hernehill, Hackington St. Stephens, Challock, Herne, West Wickham, Kemsing, &c.

In the year 1548 rood-screens, and particularly rood-lofts and roods, were removed and destroyed in most of the English churches. Soon afterwards the royal arms were put up in the place formerly occupied by the great rood. This

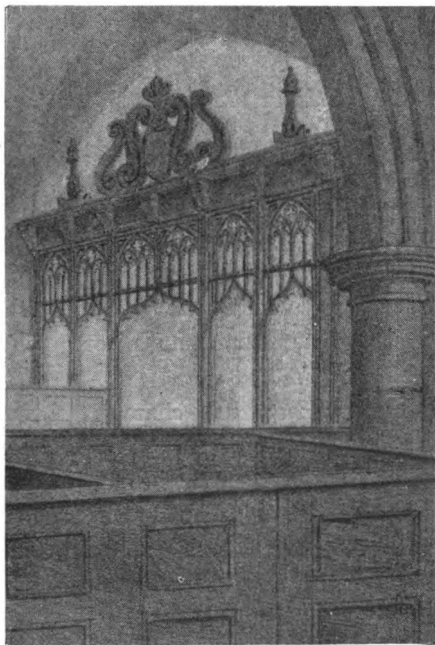


FIG. 49.—PARCLOSE-SCREEN IN UPMINSTER CHURCH, ESSEX (REBUILT IN 1771).

was supposed to be emblematic of the royal supremacy, and was not intended probably as an act of profanity. At the time of the Commonwealth the royal arms were generally taken down and removed from the church;

but they were replaced or renewed at the Restoration, and they still exist in some churches.

Screens which separate chapels from the other parts of a church are called *parclose-screens*. Sometimes they are composed of stone, but the material more frequently employed is wood. They are usually constructed of open tracery-work in the upper parts like rood-screens, which, in fact, they closely resemble except that they lack anything in the shape of a rood-loft. Examples are by no means uncommon, and that depicted in Fig. 49 represents the *parclose-screen* at Upminster Church, Essex, a screen which was originally a very fine piece of work, but which has been much spoiled by some inappropriate ornaments placed above it when it was rebuilt in 1771.

The purpose and character of chantry-chapels have already been mentioned. They were erected and endowed by wealthy persons in order that a daily Mass might be said or chanted (hence their name) for the repose of their souls, the souls of their ancestors, and of all the faithful. A screen of open tracery separated the small space at the altar of the chantry from the rest of the church. In large and wealthy churches this screen was usually of a very elaborate and ornate character, but in small country churches the chantry was usually enclosed by a screen of more or less simple character at the east end of the aisles, and where all other traces have been destroyed, a *piscina* or *ambry* generally remains as evidence of their former existence.

Before leaving the subject of screens, we may draw attention to the remarkably fine paintings with which the lower solid panels are sometimes adorned. These will be particularly noticed under the section of this book which treats of decorations.

At Compton Church, near Guildford, Surrey, there still exists one of the most remarkable screens in existence, and perhaps the oldest piece of church woodwork in the kingdom. This screen, which fences in the west side of the upper chapel—and was never properly a rood-screen—was constructed in or about the year 1180. It consists of nine semi-circular-headed arches carried on octagonal pillars, which spring from a solid beam or sill, and the whole is capped by a slightly-moulded but massive cornice. In addition to the rarity of woodwork of this early date, the particular interest about this screen is that it exhibits the earliest form in which wooden screen-work was introduced into ecclesiastical architecture.

In large churches, and especially in such as have once been collegiate, we find that the seats for the choir and clergy were frequently adorned with a great wealth of carved wood. Most of the seats of this kind will be found to be attached to the back by hinges, which allow the seat-board to be moved at pleasure. When the seat is raised a little corbel-like kind of shelf is disclosed on the under part of the seat, which is popularly known as a misericord. This little shelf was intended to serve as a temporary rest for anyone who might feel fatigued with long standing.

The interesting thing about these misericords is that they are almost always accompanied by ornamental work, much in the same manner as corbels are decorated, only that they have a greater profusion of ornament. The subjects represented usually consist of coats of arms, groups of animals, and human beings, and they sometimes comprise ludicrous and even indecent figures. Sometimes the monks and sometimes the preaching-friars are held up to ridicule.



FIG. 50.—MISERICORD IN CHRISTCHURCH PRIORY, HANTS.

The example we give (Fig. 50) represents one of the fine series of carved misericords at Christchurch Priory, Hampshire. The figure is supposed to be in-

tended to represent a jester or fool, with the characteristic bauble held in his right hand, and a roll of papers in his left.

In cathedrals and other large churches the stalls of the canons are usually ornamented with carved wood, representing foliage, animals, and heraldic devices.

There still exist in England two wooden lecterns of fourteenth-century workmanship, namely, at Bury, Huntingdonshire, and at Detling, Kent. Ancient lecterns, however, are more usually of brass, and for this reason :

In the Middle Ages a lectern shaped like an eagle, and usually of brass, was used to support the Gospel-book whilst the Gospel was being sung and the book was being censed at Mass. The elaborate ritual which accompanied the singing of the Gospel is well known, and the lectern was usually very ornate, in keeping with the external marks of honour shown to this part of the service. In process of time the Gospel was sung no longer, and the lectern which formerly supported the book was used to support the great Bible from which the lessons were read at Morning and Evening Prayer.

Brazen eagle-lecterns of different dates, but all ancient, remain at Bristol Cathedral; Bury St. Edmunds (of early English date); Cambridge, King's College Chapel; Coventry, Trinity Church; Ramsey Abbey; Southampton, Holy Rood Church and St. Michael's Church; Wells Cathedral; and Wimborne Minster.

Pews belong to a somewhat late period in ecclesiastical history, the first dated examples having been erected quite at the commencement of the seventeenth century; and they have been somewhat unjustly despised in consequence by some writers. Early examples are always worth notice, and some of the Jacobean pews have been so much enriched by carving as to make them elaborate works of art.

Although there were no pews, as we now understand the word, in the Middle Ages, there were some few seats, probably in the form of benches, for the use of the better classes and for the infirm, and they were generally

placed at the eastern ends of the nave and aisles. The custom of crowding as many seats as possible into a church is entirely modern, and has no parallel in history. In mediæval times it was the regular custom to stand or kneel during the whole of the service, and those who sat during any part of it were merely exceptions to the rule.

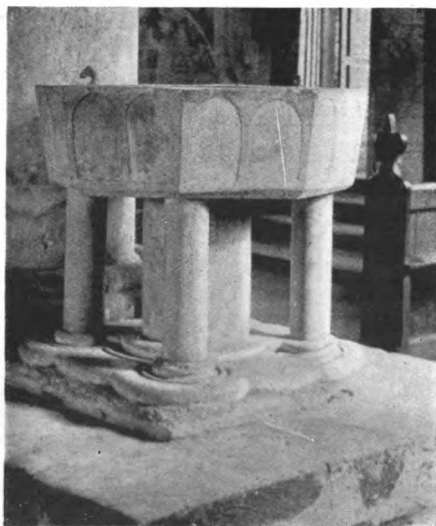


FIG. 51.—NORMAN FONT, BOSHAM CHURCH, SUSSEX.

We read of a shriving-pew as having been common in the London churches and elsewhere. It was, of course, what would now be called a "confessional box."

In the following brief particulars about fonts it will not be possible to do more than glance at some of the chief and most interesting types.

The existing examples are of a great variety of dates, and their extraordinary multiplicity of form and different artistic treatment are facts which must have impressed everyone who has paid any attention to the subject.



In most cases fonts are constructed of stone, but sometimes lead and even wood have been used. The usual position of the font is near the west door of the church, where it is raised on a solid stone platform of one or more steps.

One type of early font met with occasionally is that represented by the example pictured in Fig. 51—the



FIG. 52.—FONT AT ST. MARTIN'S CHURCH, CANTERBURY.

Norman font at Bosham Church, Sussex. The body, which is octagonal in plan, is supported upon a circular central shaft and four smaller circular shafts with

well-moulded bases around it. The outer faces of the body are ornamented with an arcade of sixteen semi-circular-headed arches, two on each face. This font, composed of Purbeck marble, is raised upon a platform consisting of three stone steps, and there is every reason to believe that it occupies its original, or at any rate its mediæval, position. Many of the fonts of this type, composed of Purbeck or Bethersden marble, are square in plan. In some cases we find an arcade of four or five arches on each of the four faces; and on the upper part the four corner-spaces formed by the circular basin or hollow cut out of a square stone, we occasionally find foliage carved in relief, or other similar ornamentation.

The font at St. Martin's Church, Canterbury (Fig. 52), is of peculiar historical interest, from the fact that it is supposed to have been used at the baptism of King Ethelbert; but it is also of great interest from architectural and ecclesiological points of view. The font has a circumference of slightly over 8ft., and, including the base upon which it now stands, is just over 3ft. in height. It is vat-shaped, and consists of a rim and three tiers of ornamentation, in which interlacing circles and arches form the predominant features. The font stands on an old Norman mill-stone as a base, and is lined with lead. There seems good reason to believe that this interesting example is of pre-Norman date, and that the characteristic late Norman decoration which it bears has been subsequently added. One peculiarity is that the font is not made out of one piece of stone in the manner common

to the period to which it belongs, but that it has been built up of upwards of twenty different stones.

A very remarkable and highly-decorated font still remains in Winchester Cathedral. It is of early Norman workmanship, having been constructed during the time of Bishop Walkelin. It is square in plan, and stands upon five shafts, viz., a massive circular shaft in the centre, and one smaller shaft at each of its four corners. Font, shafts, and base are all elaborately ornamented. The designs on the four sides are partly salamanders and pairs of doves (which are regarded by some as symbolic of the baptismal rites of the Church) and partly representations of events in the life of St. Nicholas, of Myra, the patron saint of children, and held in great honour by the Normans. In general outline and form it closely resembles several fonts of the period, and it is its elaborate decoration which gives it special interest. There are fonts of similar character, and probably the work of the same sculptor, at East Meon and St. Michael's Church, Southampton, both in Hampshire.

There is another entirely distinct class of fonts belonging to an almost equally early date, of which the leaden font at Walton-on-the-Hill, Surrey (Fig. 53), is an excellent example. The bowl or basin is constructed entirely of lead, and the whole of the external surface is richly ornamented. A series of nine round-headed arches, inclosing as many seated figures, forms the chief feature in the design, and delicate bands of foliage above and below, as well as enrichments in the spandrels between

the heads of the arches, materially aid the generally rich and ornate effect.

Perhaps the chief interest centres in the figures, the contour and pose of which are considered to be very like the throned persons represented in Anglo-Saxon and Norman MSS. The knees are wide apart, whilst the



FIG. 53.—LEADEN FONT, WALTON-ON-THE-HILL, SURREY.

feet are close together, and the treatment of the drapery is also very much like that in miniatures of the latter part of the twelfth century, to which period the font has been assigned.

Leaden fonts are by no means common, the value of the metal forming a sufficient motive for plunder, but

they are usually ornamented in good style, and it is very desirable that all existing examples should be photographed and recorded.

The following is a list of existing leaden fonts in England :

BERKSHIRE.—Childrey, Clewer, Long Wittenham, Woolstone.

DERBYSHIRE.—Ashover.

DORSETSHIRE.—Wareham.

GLOUCESTERSHIRE. — Frampton - on - Severn, Lancut, Oxenhall, Sandhurst, Siston, Slimbridge, Tidenham.

KENT.—Brookland, Chilham, Eythorne, Wychling.

LINCOLNSHIRE.—Barnethby-le-Wold.

NORFOLK.—Brundal, Great Plumstead, Hasingham.

OXFORDSHIRE.—Clifton, Dorchester, Warborough.

SOMERSETSHIRE.—Pitcombe.

SURREY.—Walton-on-the-Hill.

SUSSEX.—Edburton, Parham, Pilcombe.

WILTSHIRE.—Churton.

The earliest forms of font, as far as can be gathered from existing examples, seem to have been vat- or tub-shaped. A good specimen of this type may be found in the font at St. Martin's Church, Canterbury (Fig. 52).

No less than eight different forms of Norman fonts have been distinguished, viz., (1) square, without stem ; (2) square, with stem ; (3) square, with shafts and central column ; (4) cylindrical, with stem ; (5) cylindrical, without stem ; (6) octagonal, generally without stem or shafts ; (7) cup-shaped ; and (8) cup-shaped on central stem.

A further complexity and diversity of form has arisen from the fact that some Norman fonts have been mounted upon stems or pedestals for which they were not originally intended. Norman fonts may occasionally be seen

mounted on Decorated or Perpendicular stems, whilst, on the other hand, some are too low and small to have been originally without stems. The larger types of square or circular Norman fonts, however, were generally of sufficient size and height in themselves and needed no stem.



FIG. 54.—FONT AT CHILDERDITCH, ESSEX.

Early fonts were of sufficiently large capacity to allow of infant baptism by total immersion, the depth being generally about 1ft., or more, and the diameter frequently as much as 2ft. After the Reformation, the system of baptism by affusion, or sprinkling, came into fashion, and the fonts made after that period were generally of smaller capacity in consequence.

In the Middle Ages it was customary to keep the font locked and supplied constantly with water, which was

hallowed occasionally, and not at each baptism, as is the present fashion. This practice of locking the cover of the font was first formally authorised in England by St. Edmund, Archbishop of Canterbury, in 1236.

The next stage in its development seems to have been to place the font upon a massive shaft or pedestal, with four slender columns around it. The Bosham font (Fig. 51) is an example of this type. A further step in the evolution of the font, and one which carries us at once to the prevalent type in the Middle Ages, is to discard the shafts at the angles and increase the size and ornamentation of the pedestal.

In the accompanying engravings (Figs. 54 to 57) will be found some of the chief varieties of mediæval fonts. It will be seen that there was a strongly pronounced tendency to cover the pedestals with ornament more or less rich in character. A favourite species of ornamentation was that of sunk panels and



FIG. 55.—FONT AT SWANTON ABBOTT,  
NORFOLK.

tracery, often enclosing armorial and emblematic devices. Sunk quatrefoils are often found on the sides of the bowl of the font, as in the examples at Childerditch, Essex (Fig. 54) and Swanton Abbott, Norfolk (Fig.

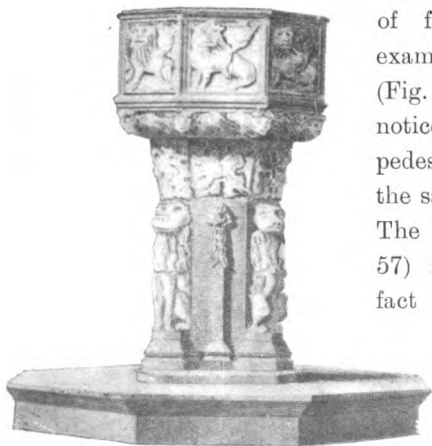


FIG. 56.—FONT AT BLICKLING, NORFOLK.

55). A later and richer kind of font is shown in the example at Blickling, Norfolk (Fig. 56), where it may be noticed that both bowl and pedestal are ornamented with the same scheme of decoration. The Wells (Norfolk) font (Fig. 57) is remarkable from the fact that its bowl is ornamented with sunk panels as well as quatrefoils. The result cannot be described as entirely satisfactory.

Generally speaking, Norman and Transitional fonts are the most ornate; Early English fonts are well sculptured, but rare; Decorated fonts are often the worst and coarsest specimens of sculpture; whilst fonts of Perpendicular date are undoubtedly the best of all, both in design and execution.

Occasionally fonts are found which bear inscriptions. Very early examples of this kind occur at Lullington, Somerset; Bridekirk, Cumberland; Stanton Fitzwarren,



Wiltshire; and Little Billing, Northamptonshire. The example at Stanton Fitzwarren is a most interesting specimen of an emblematical and inscribed font. The bowl is circular, divided by shafts and very depressed trefoil arches into ten compartments, each of which contains a figure. Eight of these figures illustrate the triumphs of virtue over opposing vices. The kneeling-step is placed opposite the compartment which contains a representation of the church. This is a crowned figure clothed in long robes, holding in the right hand a cross and in the left hand a cup or chalice, and trampling under foot the serpent. Beside the figure is inscribed "Serpens occiditur," and over it "Ecclesia." All the figures are executed with much skill. The font is of late Norman or Transitional workmanship.

In the church of St. Nicholas, at Rochester, Kent, the word CRISTIAN is sculptured in plain early characters on an octagonal font, each side of the font bearing one letter.

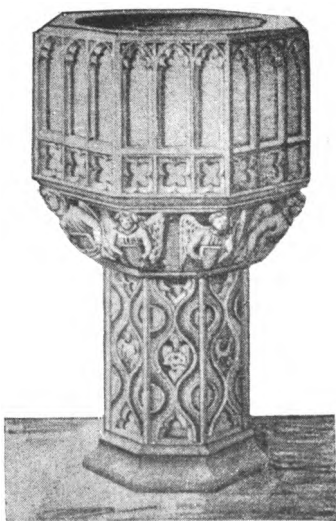


FIG. 57.—FONT AT WELLS, NORFOLK.

The salamander, shaped as a lizard or serpent-like animal, is occasionally, but not often, found carved as a symbolic figure upon fonts. Examples of it occur on the fonts of the following churches: Salehurst, Sussex; Norton and Youlgrave, Derbyshire; Bridekirk and Dearham, Cumberland; Winchester Cathedral and South Hayling, Hampshire; and Sculthorpe, Norfolk.

The lofty spires by which some fonts are covered do not appear to have been introduced before the fifteenth century. Numerous examples are to be found in the churches of Norfolk, Suffolk, Lincolnshire, and other counties.

An interesting appendage to some fonts is a small projecting bracket or ledge near the upper part. Examples exist at Pitsford, Northamptonshire; and at Youlgrave, Derbyshire. A good deal of doubt exists as to its purpose, but some have supposed that it was intended to receive the cruet of holy oil.

Mediaeval fonts were often richly coloured and gilded, and their wooden covers were also similarly ornamented. Vestiges of this kind of decoration have been observed on numerous examples.

In the eighteenth century, and, indeed, during the early years of the nineteenth, it was a very frequent custom to abandon the old stone font and place it outside the church, where it did duty as a receptacle for rain-water, etc., putting in its stead sometimes a simple earthen basin of the meanest kind. Hone, writing in "The Table Book," describes an instance of this at West Wickham

Church, Kent, where the ancient stone font was abandoned and thrown in a corner, and a common blue and white Staffordshire ware half-pint basin, suspended upon an iron bracket, was provided in its place.

In a large number of ancient churches a heavy, substantial church chest will be generally found, often constructed of oak and bound with iron bands, and sometimes even hollowed out of the solid oak trunk. As a rule, these depositories of parish registers and accounts, church plate, etc., are secured by a massive iron lock, or in some cases by two or more locks.

A remarkable example of this kind, made from a single oak trunk, exists at Wimborne Minster, Dorset. The trunk is 6ft. 6in. long, but the hollowed-out cavity is only 22in. in length by 9in. in width and 6in. in depth. On its stout lid, which still remains in a pretty sound condition, are the remains of six locks that were put upon it at a time when the cavity was used as a receptacle for valuables. It is supposed to have held riches or plate, and to date from the time of St. Cuthberga, in which case it would be about 1200 years old. This chest is deposited in the south choir aisle. In the north choir aisle is another ancient chest, containing numerous documents, the lid being secured by a number of different locks, so that the chest can never be opened unless all the persons possessing the several keys belonging to the locks be present.

Other examples of chests of this kind are, or recently were, in the churches of Hales Owen, Shropshire, and

Newdigate, Surrey. These have been pronounced of Saxon or Norman workmanship, but there is little in the form of ornamentation, etc., to guide one in forming an opinion as to their age.

As far as the age can be determined with certainty, the oldest church chests, excepting that at Wimborne Minster, date from about the end of the twelfth to about the close of the thirteenth century. The chests at Graveney and Saltwood Churches in Kent, Climping in Sussex, Stoke D'Abernon in Surrey, and Earl Stonham in Suffolk belong to this period.

Church chests were ordered to be provided in every parish by the Synod of Exeter, held in 1287. The chest was specially intended to be a receptacle for the books and vestments used in the church services, and also, no doubt, for any other valuables, such as plate, deeds, or other writings of value. The probability is, however, that some such provision for the safe custody of church goods had already been made by the more wealthy and important churches before the year 1287.

In the matter of ornament, church chests usually partook of the characteristic features of the architecture of the period to which they belonged. During the Decorated period, for instance, the church chest was constructed with a series of buttresses, and the divisions or panels were filled with tracery and tabernacle work of much elegance. Another feature of that period was the use of pillar-shaped legs and square plinths in lieu of the broad flat stilts seen in chests of earlier date.

During the Perpendicular period the fashion for decorating church chests did not materially alter. Sometimes fanciful and highly decorative ornaments were introduced. In front of the Perpendicular chest at Southwold, Suffolk, there is a sculptured subject representing the combat of St. George and the Dragon. At Harty Chapel, Kent, is a chest of the Perpendicular period, the front of which is carved with two knights in armour tilting at each other.

The device known as the "linen pattern" is often found on chests of this period. Trunk-shaped chests, with covered lids, and often thickly studded with iron nails or

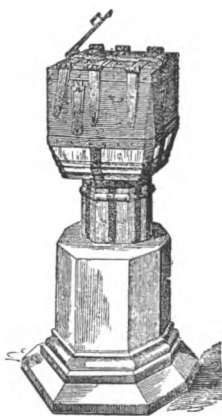


FIG. 58.—POOR'S BOX, CAWSTON CHURCH, NORFOLK.

bound with iron bands, form a pretty large class which belongs to the fifteenth century.

Many of the handsome and massive chests in churches have been converted in modern times into receptacles for coals, and not a few have been chopped up and used as fuel by a generation that was blind to the artistic value of objects of this class, and utterly unable to

respect or reverence what they were incapable of understanding.

Sometimes the church chest was converted into a strong money-box for securing the alms for the poor given at the Holy Communion, a hole in the lid making it possible for each donor to drop a coin directly into the box. A survival of this ancient custom is found in the boxes called "Poor's Boxes," of which two examples are given in Fig. 58 and Fig. 59. The box at Cawston Church, Norfolk (Fig. 58), is noteworthy on account of the means taken to prevent robbery. An inverted iron cup was so fixed as to prevent the money being taken out by means of any instrument passed through the holes

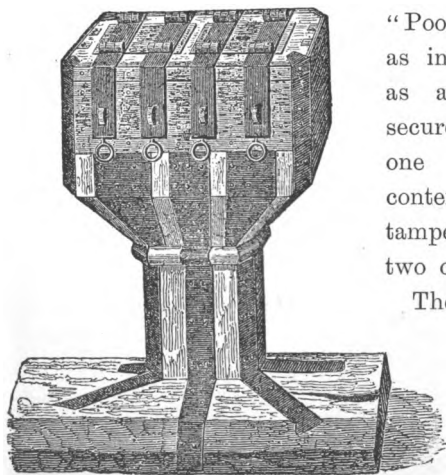


FIG. 59.—POOR'S BOX, LODDON CHURCH, NORFOLK.

on the top. In the "Poor's Box," as well as in the church chest, as a rule, the lid is secured by more than one lock, so that the contents could not be tampered with except by two or more persons.

The "Poor's Box" at Loddon (Fig. 59) is worthy of note from the fact that it possesses two separate compartments, each

of them secured by two padlocks. Over one of these is a hole in the lid for the offerings. When a sufficient sum was collected it was taken out and placed in the adjoining box in the presence of the two churchwardens, the box thus serving the double purpose of a collecting-box and a savings-bank.

Alms-dishes, by means of which the alms of the people were collected, were sometimes of wood, and occasionally, as in the pair at Borden, Kent, they were inscribed or ornamented by carving. The Borden examples (Figs. 60 and 61) are quite plain octagonal trays to which are affixed handles, to enable the collector to reach along the pew. The quaintly appropriate inscription cut inside the trays are probably of seventeenth-century date, to which period the alms-dishes may be assigned.



FIG. 60.—INSCRIPTION ON WOODEN ALMS-DISH  
AT BORDEN CHURCH, KENT.

According to popular notions a church porch is a shelter or vestibule of entrance placed either within or without the building. It is convenient

as a means of excluding draughts and cold and damp weather, and in many cases there can be no doubt it



FIG. 61.—INSCRIPTION ON WOODEN ALMS-DISH  
AT BORDEN CHURCH, KENT.

has been erected with the object of shielding the elaborately-carved stonework at the entrance from injury.

When we examine the matter attentively, however, we find that the porch was used for a variety of purposes during the Middle Ages, the very meaning

of many of which is now well-nigh forgotten. They included several religious ceremonies appertaining to baptism, matrimony, churching of women, penance, Holy Week services, and burial. Porches were often used, too, as consistory courts, and also as the meeting-places of parish guilds and societies. That it was also a place where wayfarers and loafers might rest, we may gather from Shakespeare's "Much Ado about Nothing," in which the Watchman says, "Let us go sit here upon the church-bench till two, and then all go to bed." It will be seen, therefore, that the



porch was a very important part of the church in olden times.

Generally speaking, the porch was on the south side of the church, for the same reason, probably, that caused the north door, when such a door existed, to be fastened or built up—namely, in order to keep the church as free as possible from the cold north winds. Exceptions to this rule will be found to be usually in those cases where the town side was on the west or north.

Over the porch, in many parts of England, there still exists a single room. This is called a parvise, Paradise, priest's room, or treasury. A great many explanations have been offered as to the precise use of this apartment, but it seems probable that the idea of its being the residence, probably only a temporary residence, of the priest, is the best solution. There are numerous examples even now of clergymen in country districts, when their churches are situated at a remote distance, walking to the morning service, carrying some light refreshment in their pockets to eat between the morning and afternoon services, and returning when the afternoon service is ended. For such a temporary purpose the parvise would afford a very convenient shelter, particularly as some of them are furnished with a fire-place. In some cases the parvise was used as a library, and in others as a schoolroom in which the parish children received their education.

Some parvise chambers have evidently been used as chapels, and have been furnished with an altar, the

credence and piscina of which are sometimes found, as at the Malmesbury Abbey Church, and Leverton Church, Somersetshire.

In more recent times it is certain that the parvise was occupied by the parish clerk or the sexton, who kept a general oversight of the church and churchyard, admitted visitors to the church and showed them round the building.

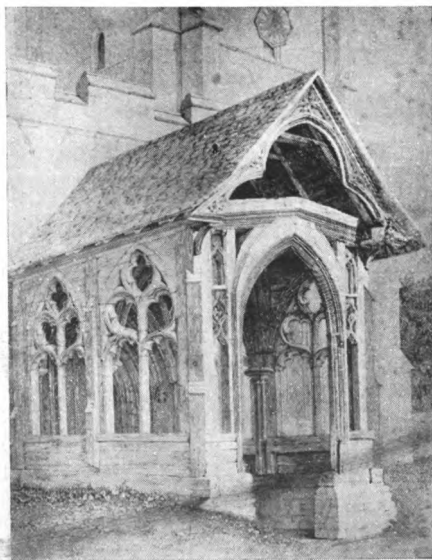


FIG. 62.—NORTH PORCH, BOXFORD CHURCH, SUFFOLK.

Sometimes the porch is of large size, as at Christchurch Priory Church, Hampshire. At Broadwater Church, the mother church of Worthing, Sussex, there is in the

north porch a curious little opening, only a few inches high, piercing the porch's west wall, and commanding a view of the entrance to the churchyard. This may perhaps have been constructed with a view to enabling the clergy to obtain timely notice of an approaching funeral.

Stone porches have already been dealt with in the architectural section of this volume, and it now remains to add a few facts about those wooden constructions, more or less ornamented, which have been added to stone churches.

At Boxford Church, Suffolk, there is a most beautiful example of a fourteenth-century porch (Fig. 62), constructed of oak and lighted by openings adorned with very rich tracery. Owing to the liability of this form of porch to be destroyed by the influences of the weather, only a few examples of wooden porches of



FIG. 63.—OAKEN PORCH, SOUTH HAYLING CHURCH, HANTS.

this early date remain throughout the country, and of the number this is unquestionably the most beautiful example.

A fifteenth-century porch at South Hayling Church, Hants, is shown in Fig. 63. This is plain in character

and simple in construction, yet it fulfils the requirements of a porch as thoroughly as more elaborate examples. Provision for a plentiful supply of fresh air is made by the capacious entrance and by the wide aperture

above it, whilst the ample roof protects all the woodwork from the weather.



FIG. 64.—PORCH, BENFLEET CHURCH, ESSEX.

The state of preservation in which this porch remains, after 400 years' exposure to the frosts and snows, the sunshine and gales of the South Coast, is very remarkable, and may best be imagined by the fact that, with the exception of one small piece of oak less

than four inches long, the whole porch is original work. Exposure to the weather has, of course, altered the appearance of the oak, and it now presents a beautiful surface, almost as brilliant as silver.

Fig. 64 shows the charming porch at Benfleet Church, Essex, a work of somewhat later date, but remarkable for its beauty, even in a county which is specially celebrated for its timber porches.

In the Middle Ages it was the custom to place close beside each of the principal entrance doors of a church a receptacle for holy water. This was usually known as a holy water stoup, and many examples still remain in the porches or near the doors of our old churches. It was usually a stone basin hollowed out of a bracket which projected from the wall, but it was sometimes composed of metal, earthenware, or even wood, and placed upon a bracket, or suspended by means of a pin.

Masons' marks are sometimes found on the jambs of entrance doors. These objects are of great interest, and when found upon the walls of old churches it is very desirable that they should be carefully copied. They are usually produced by incised lines and marks in the stone, and can, therefore, easily be copied in facsimile by means of heel-ball rubbings. Masons' marks have been observed in so many different buildings in various parts of the country that it would serve no useful purpose to give a list of them, but a few examples traced from rubbings are shown in Fig. 65. These, with several other specimens, were found on the jambs of the south doorway of Nutfield Church, Surrey. Marks are found upon carpenters' work as well as on that of stone-masons, but the latter are naturally more abundant, and

it is well worth while to look out for them on the walls of old churches.

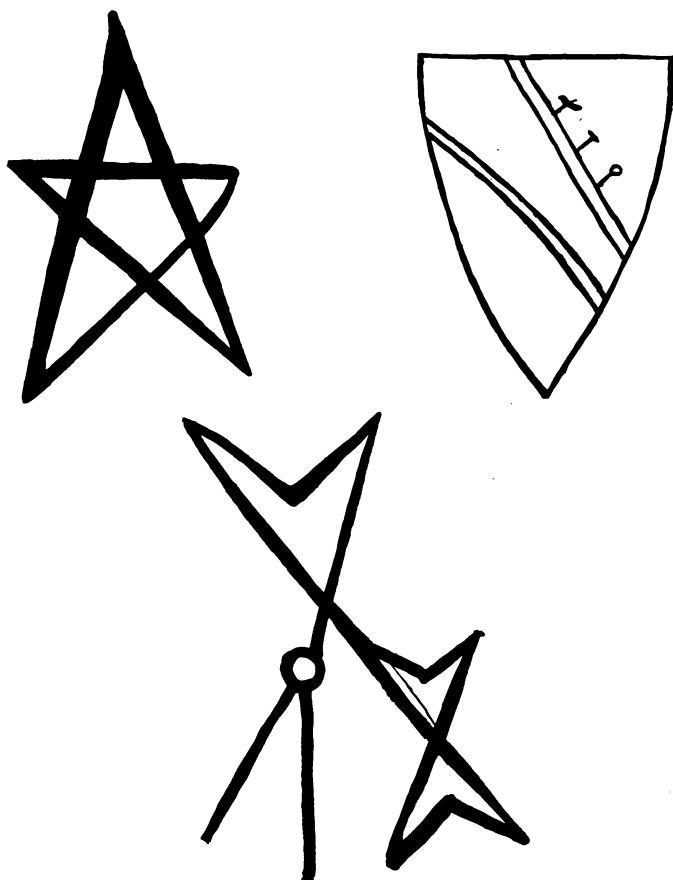


FIG. 65.—MASONS' MARKS, NUTFIELD CHURCH, SURREY.

The lich-gate is the kind of open shed or covering which is sometimes found at the entrance to a churchyard. The term is derived from the Saxon *lic*, a dead body, and it is applied to this construction because it was intended that the covering should form a shelter under which a coffin might be rested on its way to the church.

In the Prayer Book of 1549 the priest is directed to meet the corpse at the "church style," which was altered to "entrance of the churchyard" in the Prayer Book of 1662. In Herefordshire the building is called a "scallage-gate," and in some other parts of the country a "corpse-gate."

Lich-gates are by no means common. They are generally considered to be peculiar to England. The following is a list of ancient examples believed to be still existing in England, but it does not profess to be exhaustive :

Arundel, Sussex	Heston, Middlesex
Ashwell, Hertfordshire	Lenham, Kent
Beckenham, Kent	Llandogo, Monmouthshire
Beckenham, Lincolnshire	Moorwinstow, Cornwall
Berryn Arbor, Devonshire	Pulborough, Sussex
Birstal, Yorkshire	St. Peter, South Weald, Essex
Boughton Monchelsea, Kent	Tavistock, Devonshire
Bromsgrove, Worcestershire	Throwleigh, Devonshire
Burnside, Westmoreland	Troutbeck, Westmoreland
Compton, Berkshire	Trelleck, Monmouthshire
Garsington, Oxfordshire	West Wickham, Kent
Hartfield, Sussex	Whitbourne, Herefordshire
Hayes, Middlesex	Worth, Sussex

To this list should be added nearly every one of the twenty-four churches in the deanery of Woodleigh, Devonshire. Examples also at one time existed at Bexley, Kent (removed), and Kirkburton, Yorkshire (destroyed).

In some cases, the entrance to the churchyard is under a house, as at Penshurst, Kent, for example, and the shelter thus afforded may be considered to entitle the passage to rank as a lich-gate.

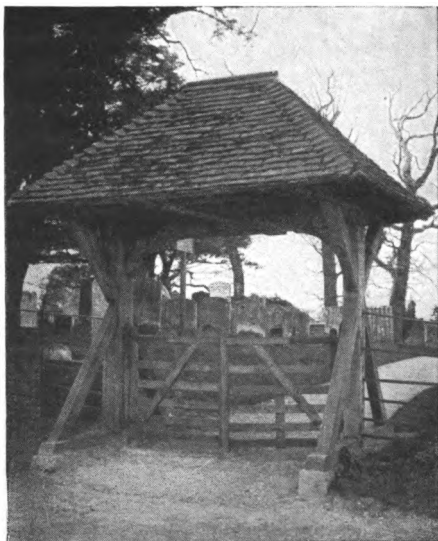


FIG. 66.—LICH-GATE, WEST WICKHAM, KENT.

Fig. 66 is a photographic representation of the remarkably well-preserved and beautifully - situated example at West Wickham, Kent. There is another lich-gate of somewhat similar character at Beckenham, Kent.

A remarkable accessory to the lich-gate was formerly in use in the parish churchyard at Bromley, Kent. This was a parish umbrella of large size, which was intended to shelter the officiating clergyman from the weather



during a funeral service. It stood 7ft. high, and was provided with an iron-shod point at the lower end of its wooden handle, by means of which it could be stuck upright in the ground.

In Cornwall and some other counties it was usual to place at the entrance of the churchyard a large mass of oblong-shaped stone, called the "lich stone." Usually the stone was broader at one end than at the other—very much like the shape of an early stone coffin. The purpose, of course, was to provide a convenient means of resting the coffin until the time approached to proceed to the church. At Trelleck Church, near Monmouth, the lich stone is placed in the centre of the churchyard. It is an oblong slab of stone resting on four short stone pillars, which are supported by another stone slab placed beneath them.

A very interesting class of marks to be found occasionally upon the walls and other parts of old churches are certain more or less cruciform signs, called consecration crosses. To understand the meaning of these marks, it is necessary to give a few brief particulars of the form of the dedication of a church in ancient times, and, fortunately for our purpose, there still exists in the public library at Rouen a Pontifical which contains some very interesting and valuable details of the form of dedication of a church in Anglo-Saxon times.

The bishop, in his pontificals, with the clergy, came at break of day to the porch of the church about to be dedicated, singing the antiphon, "Zaccheus, make haste,

and come down," and twelve candles being lighted and placed round the outside of the church the litany was commenced, clergy and people chanting in alternate choirs as they moved three times in solemn procession round the building.

One of the deacons went into the church, and shutting the door after him, while the rest remained without, the bishop, going up to the door, began the antiphon, "Lift up your gates, O ye Princes, and be ye lift up, O eternal gates, and the King of Glory shall enter in." Whereupon all went in procession round the church, singing Psalm xxiv., until they came again to the porch, when the bishop, knocking at the door of the church thrice with his crozier, repeated the same antiphon. This ceremony was observed a second and a third time, the deacon within the church each time, as the bishop gave out the antiphon, "Lift up your gates," replying "Who is the King of Glory?" After the third response, the choir sang, "The Lord of Hosts, He is the King of Glory," and immediately the deacon opened the door.

The bishop then entered the church, crying, "Peace to this house and all who dwell in it. Peace to those who enter; peace to those who go out," and singing Psalm lxxxvii., they proceeded up the church to the foot of the high altar, and lay prostrate on mats before it, while a short litany was chanted. At its conclusion they rose, and the bishop, with the end of his crozier, wrote two Roman alphabets on the floor in the form of

a cross, extending from the eastern to the western corners of the building.

Next came the blessing of water, mixed with salt, ashes, wine, and chrism, and the bishop, putting some of the liquid upon lime, made mortar for closing up the relics to be deposited in the altar. This was followed by the purification of the different parts of the edifice and the precinct, which were severally sprinkled in order with holy water.

The bishop, next standing in the middle of the church, dedicated it in formal words, and then sang the preface to the consecration. Going up to the altar, he proceeded to consecrate the altar-stone, and afterwards the walls of the church, anointing the same with chrism, in the form of a cross, in various parts.

This shows clearly the meaning of consecration crosses in various parts of old churches, and it is this particular part of the ritual of the dedication of a church in which we are at present interested, although there were several further ritual acts, such as hallowing the altar linen, plate, vestments, etc., before the ceremony of dedicating the church was completed.

It would seem that the consecration crosses found on old churches, whether incised, in relief, or marked in paint, indicate the exact places where the bishop anointed the fabric with chrism. At a later period than that to which the Rouen Pontifical relates, the custom was for the officiating bishop to make upon the church walls twenty-four crosses with chrism: that is, three crosses on

the north, south, east, and west walls respectively, both inside and outside. In order to indicate the precise points which were to be anointed by the bishop, crosses of various shapes and sizes, carved in stone, modelled in plaster, painted (generally in red), or formed of metal, were placed upon the walls.

That the crosses were placed in position before the church was anointed is indicated by the fact that sometimes they are in relief, and have obviously not been added after the church was finished. There is, too, in the British Museum, a sixteenth-century Missal containing a picture which shows a bishop in the act of anointing one of these crosses. The bishop, vested in cope and mitre, is represented as having climbed, by means of a ladder, up to the consecration cross, which is placed over a column of a high arcade, inside a church. Two clerks, in alb and cassock, are singing from a book, and others, apparently boys, stand near, bearing a candlestick, a processional cross, and a holy-water pot and sprinkler.

In very early times consecration crosses of this kind were placed quite low down, but later on it was required that such crosses should be between 7ft. and 8ft. above the floor, the object being apparently to place them out of reach of injury, whether accidental or intentional.

As now existing on the walls of old churches, consecration crosses exhibit a great variety of forms, but at one time their number was doubtless much greater. Fig. 67 shows an example of the commonest type of consecration

cross. The original is at Bishop's Cleeve, Gloucestershire. Three other examples of later types are shown in Fig. 68.

There is one other use of the cross in connection with old churches to which we must briefly refer before leaving this part of our subject. We refer to the churchyard cross. It seems to have been the custom to erect a tall cross in every churchyard; but this could not be done until the place had been consecrated. In fact, it was necessary to have a cross in the churchyard at

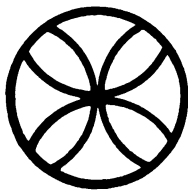


FIG. 67.—CONSECRATION CROSS,  
BISHOP'S CLEEVE, GLOS.

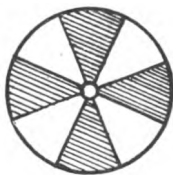
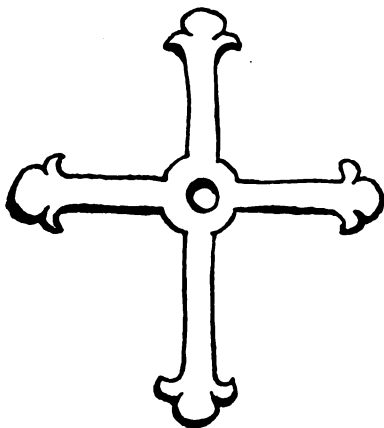


FIG. 68.—TYPES OF CONSECRATION CROSSES.

the ceremony of consecration, and there it remained afterwards in token that the place was hallowed.

There was, however, another use to which the churchyard cross was particularly devoted. On the Sunday before Easter, called Palm Sunday, it was the custom from very early times to make a religious procession round the churchyard in memory of our Lord's triumphant entry into Jerusalem. The churchyard cross was a very prominent object in the ceremonial, and some have even supposed that it was erected specially in connection with the Palm Sunday procession; but this is extremely unlikely. That a cross existed in every churchyard we know, and we also know that it formed the point to which, and around which, the Palm Sunday processions were made.

In many districts, where suitable stone was rare, the crosses were constructed of timber, and have since perished. There are, however, many stone churchyard crosses still existing throughout the country in a more or less mutilated condition: for the cross was, curiously enough, a particularly obnoxious emblem, not only in the opinion of the earlier Reformers, but also in that of the later Puritans and fanatics.

Stone crosses existed in the churchyards at Folkestone and Brighton. The former has been restored; the latter, consisting of a rather handsome base or Calvary and the lower part of the shaft, happily remains; an illustration of it is given in Fig. 69. Indications of many other crosses exist in the names of places, but the natural influences of the weather, or the more violent forces of superstition and ignorance, have to a very large

extent damaged or destroyed their most interesting features.

In some parts of the kingdom, especially where stone is abundant, there are several stone churchyard crosses



**FIG. 69.—BASE OF CHURCHYARD CROSS, BRIGHTON.**

still existing. Cornwall, Gloucestershire, and Derbyshire possess many examples. We reproduce two examples of Gloucestershire crosses. Fig. 70 shows the fine old cross which stands at the north-east angle of St. Mary's

Church, Cheltenham. The shaft is 8ft. in height, octagonal in plan, and mounted on three steps. Originally the cross possessed a square surmounting block, upon which carved figures were placed, but after this capital was mutilated it was utilised as a sundial—a use to which many churchyard crosses have been

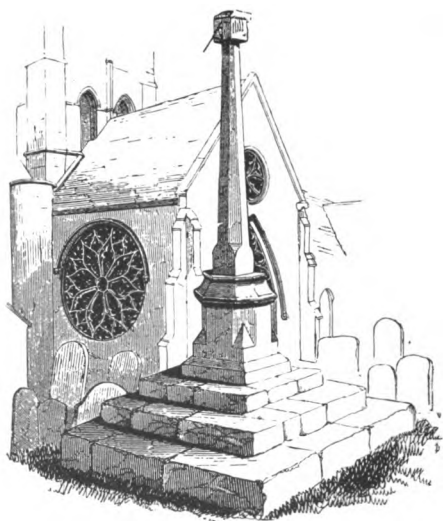


FIG. 70.—CHURCHYARD CROSS, ST. MARY'S, CHELTENHAM.

converted. The cross, or rather the stem of the cross, has since been capped with a four-gabled termination, which has had the effect of obliterating the last vestige of any likeness to a cross.



The necessity for a sundial in the churchyard, especially in rural districts and in days before the general use of chronometers of some kind, arose from the desire to time the ringing of the church bells to announce to the people the approaching services of the church. It is difficult in these days, when everyone carries a watch, to picture the period when the church-services, and, indeed, the whole Sunday programme, was timed by the church bells, and when the ringers commenced ringing according to the time indicated upon the sundial.

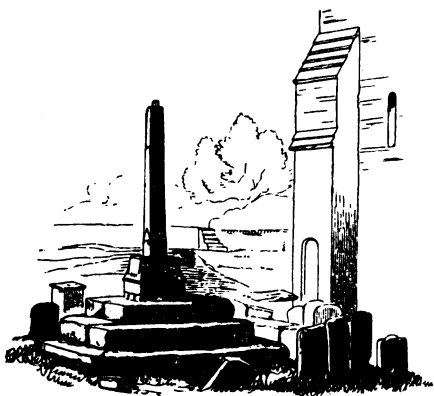


FIG. 71.—CHURCHYARD CROSS, NORTH CERNEY, GLOUCESTERSHIRE.

In Fig. 71 is shown a sketch of the churchyard cross at North Cerney, Gloucestershire, standing nearly opposite the south porch of the church. This also has the usual series of three steps. The plan is octagonal, and the

stem, which is now tapering, was formerly crowned by a capital carrying the cross proper. This is now built into an adjacent wall.

Many churchyards possess sundials of great interest, often furnished with more or less appropriate inscriptions. These sometimes rest upon pedestals specially prepared to receive them, and sometimes, as has been explained, the disused stem of a churchyard cross has been utilised for them; but when these do not exist evidences of a sundial will be frequently found on the quoin-stones, somewhere on the south side of the church.

The use of bells has been associated with the public services of the Church from a very early period. It is said that they were first used by Christians in this way in the year 400. In the Middle Ages bells seem to have been in universal use. They always appear to have been employed for two distinct purposes. Firstly, they were rung to announce the commencement of the various "Hours," the Mass, and in later times, Morning and Evening Prayer, etc.; and, secondly, they were employed to draw the attention of the faithful assembled in church, or within reach of their sound, to certain specially solemn portions of the service, such as the elevation of the Host, and the Sanctus.

The bells used for the latter purposes were generally of small size and of the class known as hand-bells. The small bell was, of course, primarily intended to be heard by the congregation assembled in the church, but

for the use of parishioners who were unable to be present another and larger bell, placed in the bell-cote or in the belfry, was rung. Sometimes, however, the bell in the bell-cote was probably made to serve the double purpose.

The Sanctus Bell remains in some churches; amongst others at St. Mary's, Thame, Oxfordshire, and St. Mary's, Prestbury, Gloucestershire.

The Sacring Bell was the name given to the bell rung at the Elevation, whilst the Sanctus Bell was that which announced the singing of "Sanctus, Sanctus, Sanctus." The same bell was generally used for the two purposes.

The manner of ringing this bell is involved in some obscurity. By some it is held that the bell was rung near a small window generally placed at a low level at the west end of the chancel, the object being to make its sounds audible to those parishioners who were not in the church. This window, of which a great many specimens exist, is known as the Low Side Window. A good example of the class remains at Old Shoreham Church, Sussex, and is shown in Fig. 72. Some suppose these little windows were for the convenience of lepers; others think they were employed as confessionals; others, again, for alms-giving; and there are, in fact, more than a dozen different theories advanced to account for their use, but objections of one kind or another have been found to them all. The Sanctus Bell theory, however, seems to have probability and reasonableness on its side, and is opposed perhaps by

fewer, or, at any rate, less formidable, difficulties than the others.

There is one peculiar feature about these windows. They do not seem to have been formed before the earlier years of the thirteenth century, a period coinciding with

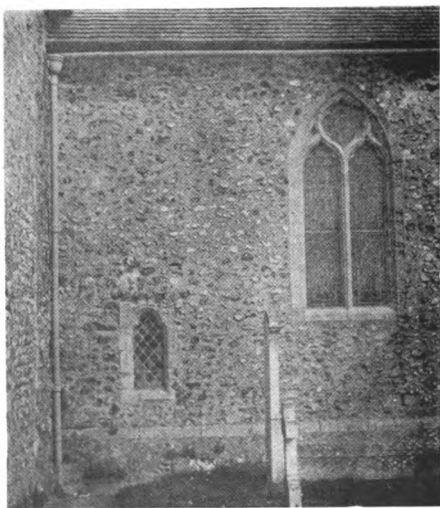


FIG. 72.—LOW SIDE WINDOW, OLD SHOREHAM CHURCH, SUSSEX.

the coming of the Friars, and an attempt has naturally been made to show that the two circumstances were closely connected.

The other occasions upon which it is or has been customary to make use of church bells are at the devotion introduced early in the sixteenth century, called Angelus,

and in more recent times at weddings, funerals, and upon the great festivals of the Church, New Year's Eve, and on occasions of national and popular rejoicings. The Angelus Bell was called also the "Ladye Bell."

In very large and scattered parishes it was not always found possible for the bells to be heard by all the parishioners, and, in one case, at least—at Great Mongeham, Kent—it was long the custom to raise a flag upon the tall church tower some time before the time for service. This could be clearly seen by distant parishioners who were out of reach of the sound of the bells.

In addition to the Sanctus Bell and the Sacring Bell, which have already been described, the following are some of the uses to which church bells have been put at various times and in different places.

The Curfew Bell, the purpose of which was to indicate the hour of eight in the evening, when all fires and candles were required to be extinguished under a severe penalty, is still rung in some country districts. Its original purpose, of course, was to prevent those fires to which the wooden houses of early times were particularly liable; but its civil use was changed to a religious one during the Middle Ages, when it was rung as the Angelus Bell in the way already referred to.

In certain rural and very thinly-populated districts the church bell is rung at sunset for the benefit of travellers who may have lost their way. An instance of this use was, and perhaps still is, to be found at Cowden, a remote village on the Kent and Surrey border. The sound of the

bell at nightfall is intended to indicate the direction in which the village lies. It seems probable that this had its origin in the Curfew or the Angelus Bell.

The Fire Bell is sometimes rung as an alarm in case of fire. There is a Fire Bell, recast in 1652, at Sherborne Abbey Church, bearing the following quaint lines :

Lord, quench this furious flame ;  
Arise ! run ! help ! put out the same.

The Gabriel Bell is another name for the Early Morning Bell, the use of which arose from an extension of the practice of saying an Ave at nightfall when the Angelus was rung. The name was given after the Archangel of the Annunciation, and the bell was usually inscribed :

*Dulcis sisto melis vocor campana Gabrielis.*

The Pancake Bell was rung at many churches on Shrove Tuesday, originally, of course, in order to call the people to confession ; but in the course of time its use became associated in the popular mind with pancakes, an article of food made with the last remnants of flesh and fat before the solemn season of Lent. During the Middle Ages the eating of flesh during Lent was strictly prohibited, and the rule was only relaxed in favour of the sick and infirm. At All Saints' Church, Maidstone, a bell was put to a similar use, and was known as the "Fritter Bell."

The Passing Bell, a custom which happily still survives, has been rung as a notification of the passing of a soul out of this life from the earliest period of the history of

church bells. The object of ringing it was to obtain the benefit of the prayers of the faithful on behalf of the departing or departed soul. The method of ringing the Passing Bell varies in different districts; but it is usual to indicate the sex of the person in whose behalf it is rung in the following way: A man is indicated by three,



**FIG. 73.—GREAT BELL OF ST. PAUL'S CATHEDRAL**  
A, Canons; B, Haunch; C, Waist; D, Soundbow; E, Brim.

and sometimes by nine, strokes; a woman by two, and sometimes by seven, strokes; and a child by one, and sometimes by five, strokes. These strokes are given before or after, and sometimes both before and after, the tolling of the bell, which is generally continued for about twenty minutes. There are, however, many variations.

The Pudding Bell, rung immediately the service was over, was popularly supposed to be a warning for the cook to prepare the dinner.



FIG. 74.—EXAMPLE OF BELL ORNAMENTATION.

The Sacrament Bell was in some places rung upon the treble bell, to indicate that there would be a mid-day celebration.

The Sermon Bell was rung to indicate that a sermon would

be preached, and the tenor was usually employed for the purpose.

The names of the various parts of a bell are indicated in Fig. 73, which represents the great bell at St. Paul's Cathedral, cast in 1708 from the old "Westminster Tom." This bell, as might be expected, is of elaborate form, and bears an inscription in two lines between the haunch and waist, separated by elegant foliated enrichments.



FIG. 75.—EXAMPLE OF BELL STAMP.

The ornamentation and stamps on old bells are always noteworthy, as they give not only a clue to the foundry wherein the bells were cast, but also they may be traced on bells made in many



different years, and are interesting as having passed into the possession of several different bell-founders. Examples are given in Figs. 74 and 75.

Perhaps the most interesting features of bells are their inscriptions. Many of these are remarkable for their beauty and quaintness, and all are valuable for the light they throw upon the dates, donors, founders, and particular uses of the bells.

The following are a few examples of bell-inscriptions, which will suffice to show the general character of this class of literature :

On the third bell at Bromley, Kent :

He and he only aims aright  
Who joyns industry with delight.—1773.

On the fourth bell at Bromley, Kent :

When from the earth our notes rebound,  
The hills and valleys ecco round.—1773.

On the seventh bell at Bromley, Kent :

The ringers' art our grateful notes prolong,  
Apollo listens and aproves the song.

The Kentish churches of Bridge, Kingstone, Patricbourne, Postling, and also the three churches in Canterbury dedicated in honour of St. Dunstan, St. George, and St. Peter, contain bells cast by William le Belyetere, a bell-founder, who worked at Canterbury in 1325.

The bell by this founder at Bridge bears the inscription, "Ave Maria gracia plena Dns tecu(m)." The same

inscription occurs on the bell at Kingstone and St. Dunstan's, Canterbury; whilst the bell at St. Peter's, Canterbury, bears "Sancta Maria ora pro nobis," a prayer which is repeated upon a bell at Postling. Another bell at Postling is inscribed "Sancte Petre ora pro nobis." The Patribourne bell bears "Ave Maria gracia plena"; and the bell at St. George's, Canterbury, has the inscription "Sate Georgi ora pro nobis."

The oldest bell in Surrey is that which hangs in the picturesque little church at Chaldon (see vignette on title-page). The bell is inscribed "Capana Beati Pauli," and is supposed to date from the earlier half of the thirteenth century.

It would be easy to add indefinitely to this list of bell-inscriptions, but it will not be possible to give more than the following further examples.

On the fourth bell, dated 1728, at Stourton, Wiltshire:

O Lord accept this bell of mee,  
To call thy people unto thee.

The gift of Wm. Maidmen, Junr., of Gasper. Sn. Lambe, Tho<sup>r</sup>. Hurle, chwr<sup>d</sup>, 1728.

On the sixth bell, Bromham, Wiltshire:

Richard Tucker and Mr. John Gaby, churchwardens. Jas. Burrough, founder, 1748.

I sound to bid the sick repent,  
In hope of life when breath is spent.

**MEMENTO MORI.**

On the fifth bell, dated 1742, Chilton Foliot, Wilts :

Into the church the living I call,  
And to the grave I summon all;  
Attend the instruction which I give,  
That so you may for ever live.

It was a widespread custom to hang up in the belfry verses describing the duties of ringers, and various rules under which visitors were permitted to engage in ringing the bells. There is a good deal of variety in this species of composition, as the following specimens show :

In Bredgar Church, Kent :

My friendly ringers  
I to you declare  
You must pay one penny  
Each oath you do swear.  
To turn a bell over  
It is the same fare  
To ring with your hat on .  
You must not dare.

MDCCLI.

In All Saints' Church, Hastings :

This is a belfry that is free  
For all those that civil be ;  
And if you please to chime or ring  
It is a very pleasant thing.

There is no music play'd or sung,  
Like unto bells when they're well rung,  
Then ring your bells well, if you can ;  
Silence is best for every man.

But if you ring in spur or hat,  
Sixpence you pay—be sure of that;  
And if a bell you overthrow,  
Pray pay a groat before you go.

1756.

In Northam Church, Devonshire :

We ring the quick to church, the dead to grave,  
Good is our use, such usage let us have.  
He that shall curse or swear, or in choleric mood  
Shall strike another, tho' he draw no blood,  
That rings in hat or spur, or overturns a bell,  
Or by unskilful ringing mars a peal,  
He shall pay sixpence for each single crime,  
'Twill make him cautious 'gainst another time.

The Belfry rules at St. Peter's, Shaftesbury, commence with the following lines :

What music is there that compar'd may be  
To well-tuned bells exchanging melody?  
Breaking with their sweet sound the willing air,  
And in the listening ear the soul ensnare.

When bells ring round, and in their order be,  
They do denote how neighbours should agree;  
And if they clam, the harsh sound spoils the sport,  
And 'tis like women keeping Dover Court.

The position in which bells are usually placed in the belfry renders it extremely difficult to obtain anything like a successful picture of them by means of photography. Not only is there a deficiency or an unequal quantity of light for such a purpose, but there is also the great disadvantage of a cramped position.

Under these circumstances it will be found essential almost always to procure squeezes or casts of the inscriptions if it is desired to get anything like an accurate record of them. The following has been recommended by one authority as a convenient method of procuring squeezes of bell-inscriptions and bell-stamps: Provide yourself with potter's clay, or common pipe-clay; if it is dry and hard put it in a cloth and soak it in water, then temper it by working it like glazier's putty, and in that state it may be kept a long time in a wet cloth in a macintosh sponge-bag fit for use; when it gets too dry, just sprinkle the cloth with water; also provide yourself with small tin boxes of various sizes. Take a lump of the tempered clay, just enough to cover what you intend to squeeze, work it, and pat it, and flatten it, either with your hand or with a small roller, and then dab it on to the object, pressing it in. Do not let it remain long enough to stick, but remove it carefully at once and lay it aside, placing it on paper in the tin box; cover it well with paper that it may not shake about; it will then keep safely in a damp state till you get home, or you can take a cast in plaster of Paris while it is in a damp state. To do this you must remove the squeeze from the box, and lay it on paper or a flat surface; trim the edges with a wetted knife, and hedge it round with paper the width of the thickness you wish to make the cast, then pour on the plaster; as soon as that is set, separate the cast carefully from the clay, and take another cast. If the plaster is good, and you get expert at it, you may take two, three or four casts from

the same squeeze, as long as the clay remains damp; and after all you may preserve the squeeze in a hardened state. If you find it difficult to separate the one from the other, just damp the back of the squeeze.

It will be advisable to brush out what you intend to take with a hard, dry brush; do not blow upon it, for if you do the clay will stick to the metal, and you will fail; neither need you use any oil. By a little practice you will soon become an expert workman. You will do well to wear a woollen apron, and work in your shirt-sleeves, with a cap on your head.

Another substance employed for taking impressions of the inscriptions and ornamentation of bells is made by mixing bees'-wax, lard, and whiting into the consistency of a stiff paste-like putty. Plaster-of-Paris casts are then taken from the moulds in the same manner as that already described. This composition may be used again and again, and, indeed, it is said to be improved by frequent use.

Rubbings of bell inscriptions, etc., may be made by means of small strips of thin paper, about 9in. long by 3in. wide, and scraps of new black leather. The result is often the best copy that can be obtained, and this method is particularly useful in getting impressions of those parts of the bells which are not easily accessible.

It scarcely comes within the scope of this book to deal with the subject of campanology, although change-ringing has been pronounced by one of our greatest antiquaries "almost peculiar to the English."

Records of remarkable changes which have been rung will sometimes be found in the belfry of old churches. A notice of this kind was formerly exhibited in one of the inns at Bromley, Kent, and the accompanying copy of it (Fig. 76) has been reproduced from Hone's "Table Book," vol. ii., p. 527.



On the 15th of January 1817, by the Society of BROMLEY YOUTHS, A complete Peal of *Grandshire Triples*, which is 5040 changes with the *Bella Muffed*, in commemoration of Wm. CHAPMAN deceased, being a Ringer in the Parish of Bromley 43 years, and rang upwards of 60 peals. This Dumb Peal was completed in 3 Hours and 6 minutes.

TROTS. GILES - - - 1st.  
RO. CHAPMAN - - 2nd.  
WM. SANGER - - - 3rd.  
GE. STONE - - - 4th.

WM. KING - - 5th.  
JNO. ALLEN - - 6th.  
WM. FULLER - 7th.  
JNO. GREEN - 8th.

Being the first Dumb Peal of this kind ever rang in this Kingdom, and conducted by J. ALLEN.

FIG. 76.—RECORD OF CHANGE-RINGING AT BROMLEY, KENT.

Church clocks and sundials are closely connected with church bells. As has already been pointed out, the chiming of the bells for service was usually regulated by the sundial, especially in rural districts and in those early periods when chronometers were rare. Sundials are often furnished with ornamental ironwork, and occasionally they bear inscriptions, a few specimens of which are appended.

On the dial at Bakewell Church, Derbyshire, is the inscription :

In such an hour as ye look not for  
the Son of Man cometh. 1796.

On that at South Stoneham Church, Hampshire, is:

So flys life away. 1738.

On that at Isleworth Church, Middlesex, is:

Watch and pray.

Time passeth away like a shadow. [1705?]

On a dial in Shenstone Churchyard, near Lichfield:

If o'er the dial glides a shade, redeem  
The time; for, lo, it passes like a dream.  
But if 'tis all a blank, then mark the loss  
Of hours unblest by shadows from the cross.

The following inscription is cut in stone near the sundial at Seaham Church, Durham:

The natural clockwork by the Mighty One  
Wound up at first, and ever since has gone:  
No pin drops out, its wheels and springs are good,  
It speaks its Maker's praise tho' once it stood;  
But that was by the order of the Workman's power;  
And when it stands again it goes no more.

This bears the names of the rector, clerk, and churchwardens, and the date 1773.

In addition to the more or less appropriate inscriptions, quotations of philosophy, mottoes, etc., it was a frequent custom to inscribe on the sundial the names or initials of churchwardens, and the date when the dial was erected.

Clocks of any considerable antiquity are very rarely found as part of the possessions of our old churches, but a few remarkable examples may be noted. The ancient clock



at Rye Church, Sussex, represented in Fig. 77, is said to have been presented to the church by Queen Elizabeth, and has been considered by some to be the oldest church clock in going order in the country; but this seems improbable. The dial is enriched and surmounted by two

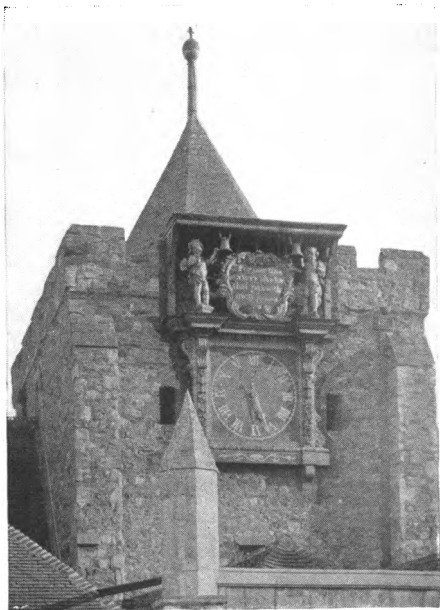


FIG. 77.—CLOCK AT RYE CHURCH, SUSSEX.

“Quarter Boys.” Between them is inscribed the following extract from the Book of Wisdom: “For our time is a very shadow that passeth away.”

Peter Lightfoot, a monk of Glastonbury Abbey, in the fourteenth century, was the maker of two remarkable clocks. One was made for Glastonbury Abbey about the year 1335. In addition to measuring time it was provided with cunning mechanism, by means of which two equestrian knights, equipped as for a tournament, and two jesters were at certain periods set in motion, and their movements presented the appearance of a tilting-match. The dial of this clock, which is now preserved at Wells Cathedral, is upwards of 6ft. in diameter. Two figures on the outside of Wells Cathedral are in connection with the movements of the clock, and strike the hours upon a bell. The old works of the clock are now in the museum at South Kensington, it having been found necessary, in 1835, to replace them by new ones.

Another clock of the fourteenth century, and also the work of Peter Lightfoot, is still in existence at Wimborne Minster. The dial, which is at the west end of the church, is surmounted by two figures of angels furnished with trumpets. The inner part of the dial is so arranged as to illustrate the movements of the heavenly bodies.



### III.—DECORATIONS.

OF the various characteristic marks which distinguished a parish church in the Middle Ages from a church of post-Reformation times, there was perhaps none greater than the frequent—one might almost say universal—use of colour as a means of superficial decorations in the earlier buildings and its abandonment in later times.

In the earlier period to which we allude, coloured glass filled the windows of the churches, whilst paintings adorned their walls and roofs, and coloured paving-tiles enriched their floors. Much of the carved stone and wood was also decorated with gilding and colouring. Indeed, the use of colour was very largely depended upon for giving that artistic finish to the interior of the edifice which was so much in fashion and so keenly appreciated in mediæval times; and it is one of the clearest signs of a revival of the love of the beautiful in art in this country that a church is now scarcely considered to be completed until its windows are to some extent furnished with coloured glass, and the bare spaces

of its walls, and possibly its roof, relieved by colour and gold.

The general use of stained or painted glass, representing figures of various saints, etc., and pictures of scenes in Biblical history, or of the history of the Church, seems to have marked the attainment of the highest pinnacle of ecclesiastical art. At various times persons of narrow views and perverted tastes have raised objections to this class of church adornment. It has been urged that the coloured glass shuts out, or, at any rate, obscures, the natural light, and other equally feeble objections have been raised against its use by those who are unable to appreciate its beauty. Nowadays, however, when Dissenting bodies are freely adopting this form of ornamentation for their chapels, there can be no doubt that popular sentiment has overcome its aversion to this beautiful branch of art, although it by no means follows that the full meaning and teaching of stained windows have been realised. All one can be sure of at present is that the blind, obstinate objection to stained glass as such is a thing in the past; but the miserable and feeble attempts of certain modern artists in works of this class are sufficient to show that much remains to be learned by the artists who produce and the public who admire.

Much of the modern stained glass consists of subjects which are treated in such a way as to produce raw, naked, and startling results, very painful and wearying to eyes that have been accustomed and taught to admire

the quaint, peaceful, and restful art of the Middle Ages.

It will be impossible in these pages to give anything more than the following brief outline of this branch of the study of old churches :

Generally speaking, old English stained glass may be divided into two pretty well-defined classes—pictorial and pattern. The former of these classes—pictorial—was treated in three different ways, viz. : (i.) medallion, (ii.) figure and canopy, and (iii.) Jesse. The medallion form consisted of windows in which were placed a number of panels containing a series of pictures illustrating some religious story or typifying some article or articles of Christian doctrine. Around these pictorial panels was placed an ornamentation of diaper or pattern.

Another form was known as the figure and canopy window, in which the figure was placed under a low-crowned canopy. A particularly fine example of this is shown in Fig. 78, which represents a figure of St. Peter in one of the windows of Stamford Church, Northamptonshire. The date is 1340. The subject is one of three which are carried across the window, and the finials, which are shown for the sake of giving a clearer idea of the canopy, really belong to the next glazing panel, which is filled with an ornamental pattern.

In the third form—the Jesse window—an attempt was made to typify the genealogy of our Lord. The main stem was furnished with numerous branches, to which were appended a number of panels containing



**FIG. 78.—FIGURE OF ST. PETER IN STAINED GLASS, STAMFORD CHURCH, NORTHAMPTONSHIRE.**

representations of the figures intended, or sometimes the figures were placed as if standing upon the foliage.

Generally speaking, it may be remarked that the medallion window is peculiarly characteristic of the Early English period of architecture. Again, the existence of a yellow stain in a glass painting is a proof that the window is not earlier than the fourteenth century, whilst a window that shows stippled shading, or ruby glass having some of its coloured surface purposely removed in order to obtain a higher light, may be pronounced with safety not to be earlier than the fifteenth century.

We have mentioned pattern glass as one of the two divisions into which stained glass may be divided. These windows consist of either quarries or geometrical panels filled with scroll-work in outline. Windows composed entirely of painted quarries have a very good effect, although obviously they do not lend themselves so freely to the hand of an artist as do those styles which have already been mentioned.

Two characteristic quarries are shown in Figs. 79 and 80. The ornament used is largely of the floral or foliage kind, and the fleur-de-lys in various forms is a particular favourite.

A few brief facts as to the characteristics of stained glass in each period may be useful.

*Early English.*—The foliated ornaments are conventional and unnatural. Scrolls of foliage are formed not of one continuous tendril, but of a series of short stalks

or leaves. The figures are stiff, tall, and badly proportioned, the draperies in the earlier examples appearing almost to adhere to the limbs. The features of the face and the folds of the drapery are strongly outlined. Glass of this period is very thick. The colours used are sapphire blue, rich ruby, green varying from a raw tint to a fine rich olive, pinks and purples of many shades, and yellowish-pink glass is used as a flesh tint.

*Decorated.*—The foliated ornament is natural, and comprises ivy, maple, oak, etc. The figures are severe in drawing, but more refined than those in

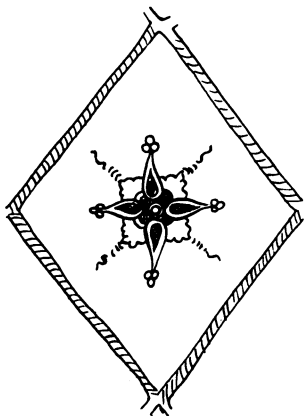


FIG. 79.—PAINTED WINDOW QUARRY  
AT SNODLAND CHURCH, KENT.

the Early English style, and their draperies are also broader, more ample, and flowing. The figures are often placed in forced or extravagant postures. White glass as well as pink is used as a flesh-tint. The canopies have flat fronts, straight-sided gables over the main archway, and in general high spires and pinnacles. Generally there was a decided tendency towards yellow in the

beginning of the fourteenth century, and heraldic enrichments were introduced into the borders and upon shields.



*Perpendicular*.—One of the most striking features of the glass of this style is the substitution of ornaments of flat, delicate, and conventional character for the more decided and natural ornaments of the previous style. The stipple method of shading was introduced about the beginning of the fifteenth century. Heraldic devices were used more extensively, the human figure was drawn more correctly, and, in order to preserve better proportions, kneeling and demi-figures were introduced into the shorter tracery lights. Draperies assumed broad

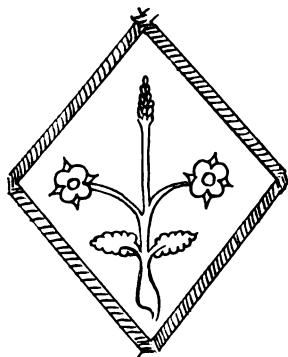


FIG. 80.—PAINTED WINDOW QUARRY  
AT THAXTED CHURCH, ESSEX.

fold. White glass was employed for the heads and naked parts of the figures. The hair was often coloured yellow. Military figures were represented in plate-armour, generally painted on white glass, and it is worthy of note that the armour was often of earlier date than that of the painting itself.

*Cinque Cento*.—The next style of stained glass to be mentioned is that known as the “Cinque Cento style.” It may be pointed out that the words cinque cento—the Italian equivalent for five hundred—are really intended to convey the idea of fifteen hundred, one thousand years being understood, although not expressed. A more familiar

example of this kind of expression may be found in use in our own day when we speak of the sixties, the seventies, etc., intending to convey the idea of 1860, etc., and 1870, etc.

The Cinque Cento style in stained glass lasted for about half a century, having been introduced in 1500 and remaining in vogue until about 1550. It may be said to have reached its highest point of perfection during the period between 1525 and 1535. Thus for a short period the Perpendicular and Cinque Cento styles were concurrent.

During the period of the development of the Cinque Cento style we perceive a wonderful change from poverty of colour to richness of it, and from hardness and flatness to softness and roundness. Soon after the year 1535, however, the glass is found to have been painted with black or very dark shadows. This arose apparently from the efforts of the artist to produce stronger effects. This feature, in a window which was intended to admit some amount of light, can only be regarded as a defect; but in other respects—in richness of colour, design, and composition—the latest Cinque Cento glass paintings are in no way inferior to the earlier specimens.

Speaking broadly and generally, it may be said that the windows of the first half of the sixteenth century are more like finished pictures, and have less of the character of glass mosaics than Gothic glass windows. Again, in the late work, the principle of keeping the picture separate

from the ornamental part of the design is carried out fully. There is also a notable unity of design, accomplished largely by means of architectural work which environs the different pictures, and also sometimes by the colour-scheme, which is made to embrace the various subjects contained in the whole window. A favourite arrangement is to group several figures under one large canopy extending across the window, but sometimes each figure is placed under a separate canopy.

One of the most striking features of the art of this style, after the beauty of the colouring, is the great technical knowledge of the human figure displayed by the artist. The figure is often exquisitely finished, yet simple, dignified, and full of character.

Ornaments were borrowed from the Roman arabesques, which they almost surpass in richness. The forms employed consisted in general of foliage and flowers entwined and intermixed with genii, cupids or angels, which sometimes sprouted from the centre of a flower. They also included vases richly fluted or embossed, candelabra, fruit, wreaths, festoons, cords, tassels, and such objects. The foliage was mostly derived from the classical Roman acanthus, and was frequently used in detached scroll-like portions, terminating in the heads of birds, beasts, or fishes.

A curious admixture of Gothic detail may often be found in the earlier ornaments of this style.

Heraldic devices and achievements were very largely used in the stained glass of this style, and indeed they



FIG. 81.—STAINED GLASS, WEST WICKHAM, KENT.

constituted a very extensive and important branch of the decoration of the period.

Mr. Westlake, in his "History of Design in Painted Glass," ably sums up the chief features of the art in the sixteenth century in the following words:

"The artists who were working for painted glass in the sixteenth century, aiming at greater perfection in this 'new style,' succeeded in their efforts to a great extent; but they also introduced practices foreign to the purposes of the art, and by the use of adventitious and accidental aids and embellishments, eventually swamped its essential character and original traditions. This is now a matter of history. As is the case with nearly all false practices in art that succeed, the success of this school was due, in a great measure, to the wonderful manipulative skill of the executant—a skill which beguiled the beholder into forgetting the real purpose for which the opening in the church wall was intended."

The last period of painted glass may be said to extend from the year 1550 to the present time. It contains, of course, many varieties; but even as late as the eighteenth century some of the work put into stained glass windows was distinctly influenced by the Cinque Cento style. Unfortunately, however, it is impossible to give precise details of the different changes through which the art has passed, and of the various influences by which it was affected between the middle of the sixteenth century and about the early part of the present century, when the mosaic style was revived.



FIG. 82.—STAINED GLASS, WEST WICKHAM, KENT.

The following, among many others, are some of the places where interesting examples of stained glass remain : St. Albans' Abbey Church ; Ashted Church, Surrey ; Basingstoke ; Bury St Edmunds ; Canterbury Cathedral ; Coventry ; Doddington, Devonshire ; Dover ; Ely Cathedral ; Fairford ; Gloucester Cathedral ; Guildford ; Lincoln Cathedral ; Lincoln's Inn Chapel, London ; Oxford ; Peterborough Cathedral ; Rickmansworth ; Romsey ; Salisbury ; Shrewsbury ; Southwell Minster ; Tewkesbury ; Ticehurst ; Warwick ; Wells ; Westminster ; West Wickham ; Winchester ; Windsor ; and York.

The series of windows at West Wickham, filled with stained glass of the fifteenth century, deserves very careful study, on account of its excellent quality and comparatively perfect condition. The glass is in the windows of the Lady Chapel, north of the chancel. In the east window are representations of the Blessed Virgin Mary as Queen of Heaven, and our Lord as an infant (Fig. 81) ; St. Anne teaching the Blessed Virgin to read (Fig. 82) ; St. Christopher bearing our Lord, and a kneeling skeleton. In the north windows are "The Mater Dolorosa," St. Dorothea, St. Catherine of Alexandria (Fig. 83), and St. Christopher.

There is reason to believe that the glass is the work of a Flemish artist, or, at any rate, that it was produced under Flemish influence ; but it is so beautiful and delicate that a great authority upon the subject has declared that there is nothing finer in the celebrated windows at Fairford.

The decoration of the church floor by means of variously and beautifully ornamented tiles was very



FIG. 83.—STAINED GLASS, WEST WICKHAM, KENT.

common in mediæval times. This is clear from the vast numbers of designs in encaustic tiles which have been discovered amidst the wreck of our great abbeys, or which still exist in a more or less disturbed condition on the floors of churches.

The pernicious custom of interring the dead within the church, and the real or fancied necessity of altering the floor-levels, are two of the great causes which have led to the disturbance and

disarrangement of ancient sets of ornamental tiles. The ordinary wear and tear, and the loss by



theft, are sufficient to account for the other imperfections.

Many old churches in remote parts of the country will be found to contain ornamental tiles in the chancel or in other parts; but in more populous districts, especially if the church has been thoroughly restored, everything of that character will generally have been swept away, and its place will be occupied by modern flooring.

The idea of making ornamental floors by means of figured tiles was probably derived in the first instance from the mosaic floors so common among the Romans in this country. The date when tiles of this kind were first used for flooring is doubtful; but certain specimens of tiles have been noticed in England and France which appear to supply the step of transition from mosaic to tiles. In these each piece is of a single colour, but they are so arranged as to form a polychromatic pavement in regular geometrical designs. Thus a cube or a quatrefoil of one colour is found inserted in a cavity fashioned to receive it in a tile of another colour, and pierced through the entire thickness of the tile. There were pavements of this kind at Fountains Abbey, Yorkshire, particulars of which were published in 1800.

Another set of tiles which may be considered in some sense transitional exists at Ely Cathedral, where there is great variety of form and size corresponding with the figures represented. These figures include Adam and Eve, lions, etc. The patterns are, in fact, principally made by

the outlines of the tiles; but other subsidiary lines are incised or impressed upon them.

Encaustic tiles were of two kinds: (i.) the design was painted on a smooth surface with a brush, and afterwards baked in and glazed; or (ii.) the design was stamped into or upon a moist surface of clay, and the depressions were then usually filled in with pipe-clay. In the latter case the background is usually of the dull red colour arising from the ordinary baked clay, whilst the figures are represented in a more or less pronounced cream-coloured surface, caused by the baked pipe-clay being coated with a yellow glaze.

The earlier tiles are remarkable for the freedom of the drawing and the latitude the artist allowed himself in the selection of subjects—some of which it must be confessed, are somewhat lacking in delicacy. But there is admirable character in the early work, and the noble tiles at Westminster Abbey Chapter House, representing the shield of England, have been universally praised for the unsurpassed vigour exhibited in the outstretched limbs and expressive faces of the lions.

Another feature characteristic of very early work is that when an animal is represented one of its limbs is commonly drawn separate from its body. It is really remarkable how great artistic skill is often displayed in the composition of subjects which are drawn with rudeness of outline and configuration. Breadth of treatment is the most characteristic mark of the earliest encaustic tiles.

Dr. F. Renaud, F.S.A., who has paid special attention to the subject, doubts whether the first specimens of monastic tiles can be traced to an earlier date than about the close of the twelfth century. It is known that the Cistercians were actively engaged in the manufacture of pavement tiles as early as the commencement of the thirteenth century, when a certain abbot of that order was condemned to slight penance for three days for having "allowed his monks to construct, for persons who do not belong to the order, pavements which exhibit levity and curiosity."

Encaustic tiles were manufactured in great numbers at Lynn, in Norfolk, and specimens of the work produced there are found in many places in the neighbourhood. The Lynn tiles are of the ordinary form, but rather small, being only about  $4\frac{1}{2}$  in. square. Generally their figures are in relief, no second material being inserted to restore a smooth surface.

Another celebrated manufactory of tiles was at Repton, Derbyshire. Specimens of the tiles manufactured at Repton have been used in pavements at York Minster and St. Mary's Abbey, York.

Encaustic tiles were not invariably used for flooring. In the church of Great Malvern, Worcestershire, there are two sets of tiles which have evidently been intended to form the decoration of the lower portions of the walls around the high altar. They were intended, apparently, to answer the purpose for which wainscot or hangings of tapestry were usually employed. This is the only

instance, as far as we can ascertain, in which encaustic tiles of mediæval date have been so employed. They are of additional interest from the fact that they are inscribed with the dates 1453 and 1456.

The accompanying illustrations show a few of the most characteristic tiles :

Fig. 84 represents a tile in the British Museum, taken from Harpenden Church, Hertfordshire. It bears the

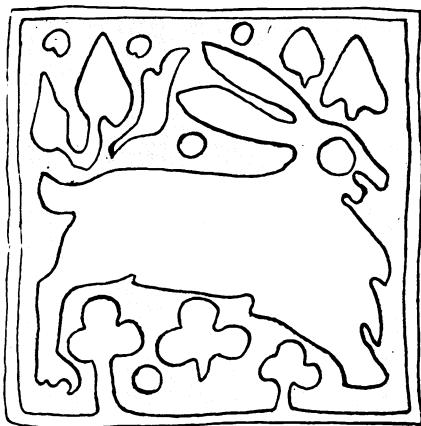


FIG. 84.—TILE FROM HARPENDEN CHURCH, HERTS.

figure of a hare being chased through the woods, the latter being represented by certain conventional leaves, etc. This is a fair type of a rather large class of tiles representing hunting scenes.



FIG. 85.—ORNAMENTAL TILE BORDER AT WESTMINSTER ABBEY.

Fig. 85 shows an ornamental tile border at Westminster Abbey, of elegant design. Tiles of this shape were usually made double, and partly severed before baking, so that they might be easily divided in two afterwards.



FIG. 86.—INSCRIBED TILE AT WORMLEIGHTON CHURCH, WARWICKSHIRE.

Another very interesting class of tiles consists of those which bear inscriptions. Fig. 86 shows a tile of this class at Wormleighton Church, Warwickshire, and Fig. 87 shows a very curious tile, now in York Museum, but of



FIG. 87.—INSCRIBED TILE IN YORK MUSEUM.

which five or six examples may be seen in the chancel of Cotheridge Church, Worcestershire. The following is a transcript.

Thenke . mon . yi . liffe  
 Mai . not . eṽ . endure.  
 Yat . yow . dost . yi . selfe  
 Of . yat . yow . art . sure.  
 but . yat . yow . kepist  
 Un . to . yi . sectur . cure  
 And . eṽ . hit . availe . ye  
 hit . is . but . aventure.

These lines have thus been rendered :

Think, man, thy life  
May not ever endure,  
'That thou dost thyself,  
Of that thou art sure;  
But that thou keepest  
Unto thy executors' care.  
If ever it avail thee,  
It is but chance.

Some remarkably fine examples of elaborately ornamented tiles have been discovered at the following places : Canterbury Cathedral ; Chertsey Abbey, Surrey ; Ely Cathedral ; Great Malvern, Worcestershire ; Gloucester Cathedral ; Jervaulx Abbey, Yorkshire ; Oxford Cathedral ; St. David's Cathedral ; Salisbury Cathedral ; Westminster Abbey ; Winchester Cathedral ; Worcester Cathedral ; and of several parish churches perhaps that of Wormleighton, Warwickshire, is the most notable.

In mediæval times the free use of colour and pictorial decoration in churches was universal, and the curious and unaccountable preference for cold, dull, and uninteresting wall-spaces is a growth of comparatively modern times.

The kind of mural painting employed in English churches was not the true fresco, or fresco-buono, in which the colour was applied to freshly-laid plaster, but that known as fresco-secco, or painting in distemper upon a wall previously faced with plaster. The colours for this method of painting were first mixed with lime, and then applied to the plastered wall. The consequence was that

the colour did not sink into and become incorporated with the stucco, but formed merely a superficial layer. It is doubtful if true fresco painting was employed in the Middle Ages in the decoration of English churches.

The earliest paintings were almost invariably monochromes, and the pigments employed were of the commonest kinds, comprising Indian red, and red and yellow ochre.

The subjects represented in mural decoration are, as might be expected, of great variety. Saints, Biblical scenes, events in the life of our Lord, and scenes associated with the Day of Judgment, the doom of the lost, the bliss of the saved, etc., seem to have been particularly favourite themes of the mural artist.

Before proceeding to enumerate a few examples of these most interesting paintings, it may be remarked that some of the saints and subjects depicted bear considerable evidence of foreign influence. Saints not usually commemorated or venerated in England figure in the paintings, and this circumstance affords most interesting and valuable proof of our intercourse with foreign nations.

St. George, the patron saint of England, is frequently found represented in the mural paintings of English churches. Upwards of seventy examples of figures of this saint, either in wall-paintings or in screen panels, are recorded.

St. Christopher was even more popular, and although the saint does not appear to have been generally recognised in England before the fifteenth century, his figure



is supposed to have been found during that century in well-nigh every church in the country, either in the form of mural or panel-painting, or as stained glass, or in statuary. This peculiar popularity of the Saint is explained by the superstition, at that time prevalent, that anyone who looked upon his portrait would be secure from a violent death during that day. For this reason the figure was usually placed in a prominent position in the church where all might see it, and sometimes even facing the principal entrance door, so that passers-by might be able to obtain a sight of the desired figure.

Students of mural paintings will find much useful information on the subject in a book entitled "A List of Buildings in Great Britain and Ireland, having Mural and other Painted Decorations," by C. E. Keyser, F.S.A. The volume is published by the Science and Art Department, South Kensington, at the price of 2s. 3d., and whilst it is stated to have been compiled for the use of schools of art in the United Kingdom, it will be found to be specially valuable to students of English ecclesiology, as it gives a detailed list of every example of mural painting in churches, as well as other buildings, known at the period when it was published. A table at the commencement of the volume, giving a topographical classification, shows at a glance the extraordinary number of works of art of this kind which either still exist or once existed in particular counties. Norfolk and Suffolk, for example, are particularly rich in this respect, whilst Devonshire, Essex, Kent,

and Sussex are also fortunate in possessing many examples.

One very remarkable and valuable specimen of this kind of decoration was discovered at Chaldon Church, Surrey, during the work of restoration in 1870. The painting, which was executed about the end of the twelfth

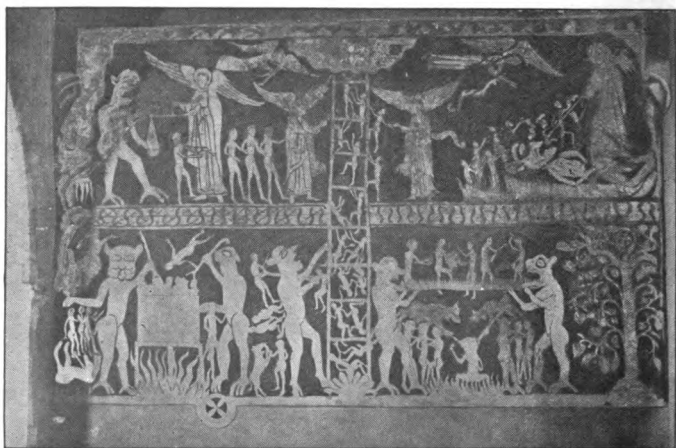


FIG. 88.—TWELFTH-CENTURY MURAL PAINTING, CHALDON CHURCH, SURREY.

century—1198 is believed to be the exact date—has been described as “certainly the most valuable relic of ecclesiastical art yet found in England.” A photograph of the actual painting is reproduced in Fig. 88.

The Chaldon wall-painting is divided into two parts by a horizontal band, decorated by certain conventionally

treated clouds. The lower part of the composition depicts the torments of the lost; and a portion of the upper part shows the saved. The centre of the picture is occupied by a ladder, at the top of which is a half-length figure of our Lord in the act of benediction, the sun being shown on his right-hand and the moon on his left. The upper part of the ladder is occupied by various figures in the act of ascending, whilst on the lower part the figures are falling or struggling to ascend. On each side of the upper part of the ladder stands an angel with outstretched wings guarding the way of entrance into the abode of the saved.

St. Michael weighing souls is represented at the top left-hand corner of the picture. This subject was frequently employed by mural artists in their attempts to depict the circumstances of the Day of Judgment. On the opposite side of the picture is a representation of the descent into Hell, or the "Harrowing of Hell," as it was frequently called.

Immediately below is a picture of the Tree of Life. This is clearly intended to signify the fall of man. Between the tree and the ladder is a figure seated amid flames. No eyes are shown, but one money-bag hangs from the neck, and three more hang from a girdle fastened around the waist. The right hand holds a coin, and coins are falling from the mouth. This is evidently intended to symbolise the vice of usury and the punishment of usurers.

What is justly considered the most interesting and original part of the whole picture is the bridge of spikes, which is seen above the tortured usurer. This idea of punishment for certain misdoings is of extremely ancient origin. Mr. J. G. Waller, who has paid great attention to the subject, holds the opinion that this species of punishment, as depicted at Chaldon Church, was intended to show the fate of those who had committed crimes and trespasses against the Church.

On the other side of the ladder is shown a large cauldron full of flames and human beings. Two demons, one on each side, stir up the contents of this ghastly receptacle with two-pronged forks.

Terrible as are the scenes depicted in this remarkable composition, the general effect is not so revolting to the nineteenth-century spectator as might be imagined. There is an old-world feeling about the treatment of the various scenes, which is suggestive of quaintness rather than reality. It is not remarkable to find that many students of mediæval art, as well as ordinary sight-seers from near and from far, visit Chaldon in order to inspect it.

The painting has been skilfully freed from the successive coats of whitewash, under which for so many years it lay hidden, and the whole picture is substantially as it was originally painted in the twelfth century.

The great variety of subjects represented in mural paintings renders it impossible to give more than a few general types in these columns; but as far as possible

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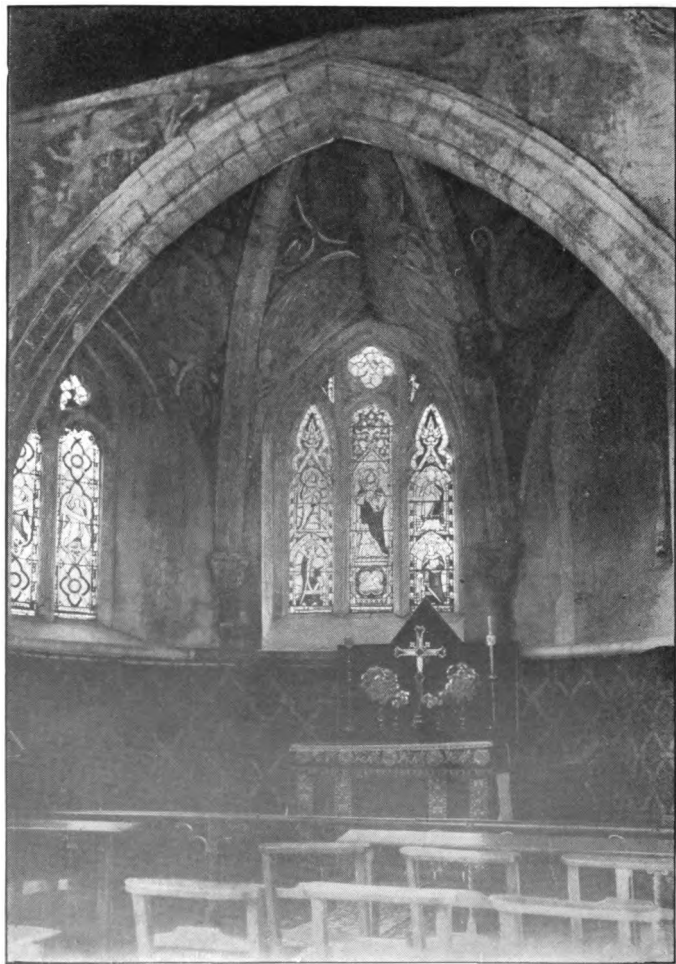


FIG. 89.—MURAL PAINTING, ST. MARY'S CHURCH, GUILDFORD.

those selected for notice will be such as are easily accessible and illustrative of the subject.

The church of St. Mary, Guildford, contains some mural paintings of great interest. They adorn the vaulting at the east end of the north chancel, which has been identified as the chapel of St. John the Evangelist. Unfortunately, the colours are much faded, and it is extremely difficult to make out with any certainty what some of the pictures are intended to represent. The accompanying engraving (Fig. 89), however, gives some idea of the general scheme of decoration employed.

It will be seen that the vaults spanning over the apsidal termination of the chapel are ornamented with a variety of subjects painted in circular medallions, whilst the intervening spaces are occupied by scrolls of foliage. One of the medallions, which is shown in Fig. 89, immediately above the altar, is repeated in a rough outline drawing in Fig. 90. This represents a youthful figure in a tub tormented by an evil-looking person, armed with the same kind



FIG. 90.—SKETCH OF WALL-PAINTING, ST. MARY'S CHURCH, GUILDFORD.

of two-pronged fork which is seen in the Chaldon painting. The tormented figure holds his hands in an attitude which suggests a supplicating appeal towards a seated figure of our Lord, who gives the benediction with his right hand, whilst the left hand grasps a cross. At the feet of our Lord is a reclining figure in tunic and mantle. This is supposed to represent St. John, at Patmos, whilst the figure in the tub is regarded as a picture of the same Saint in the vat of boiling oil before the Latin Gate, at Rome, wherein he was placed by the order of Domitian, and from which he issued unhurt.

Of the other subjects represented on the medallions, two relate to St. John the Evangelist and one to St. John the Baptist. The whole series of paintings on the vaulted ceiling of the apse between the groining-ribs is supposed to be of late twelfth-century date, although by some they have been considered to be the work of William the Florentine, who about the middle of the thirteenth century was employed on some paintings in the great hall at Guildford Castle.

It will be seen from Fig. 89 that the spandrels above the arch are ornamented with paintings, although these also have suffered much from exposure and neglect. On the left-hand side of the engraving is a picture of St. Michael weighing souls. The Saint is represented in an ornamental tunic and mantle, and with outstretched wings. Opposite him is a demon in the act of placing his foot on the scales. A small figure below is turned



towards St. Michael, and appears to be imploring his aid. On the opposite spandrel is a very faint picture showing demons conveying a soul to the place of punishment. The paintings on the spandrels are probably of fourteenth-century date. The whole set of pictures is considered by Mr. J. G. Waller to represent the subject of "The Second Coming of our Lord in Glory."

Some remarkable mural paintings of early fourteenth-century date exist at Battle Church, Sussex. Perhaps the most interesting of the subjects depicted is "The Three Deaths," which occupies the upper part of the wall above the chancel arch, the space usually assigned to "The Doom" or "Last Judgment." In the picture at Battle there are two divisions: one contains the figures of a king and queen, and traces of a third figure apparently seated; the other division has pictures of two skeletons partially draped, and indications of a third figure in a crouching or seated posture.

It will be observed from the accompanying illustration (Fig. 91), that the king holds a sceptre in his left hand, while with his right hand he significantly touches his crown. The figure of the queen is turned towards the skeletons, and she appears to be speaking to them. Above the picture is "*Mors sceptrā ligonibus equat*"—Death levels sceptres with mattocks.

The picture illustrates an allegory or morality very popular in the thirteenth and fourteenth centuries known as "*Le dit des trois morts et des trois vifs*." The morality is preserved in French verse, and is of

peculiar interest from the fact that in all probability the Dance of Death, so popular in later years, grew out of it.

There is reason to believe that the artists who decorated the walls of churches and other buildings in the Middle Ages took up that branch of art as a special

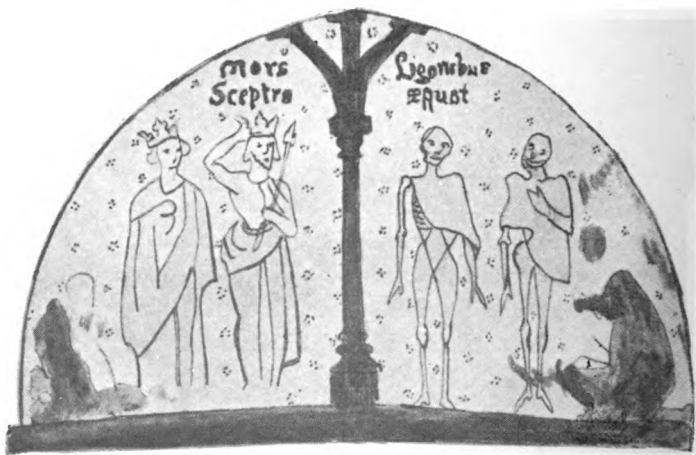


FIG. 91.—MURAL PAINTING, BATTLE CHURCH, SUSSEX.

calling, and those who showed ability and skill doubtless visited a large number of buildings and executed the same picture or set of pictures repeatedly, just as in later days the artist in sign-board painting would execute replicas of St. George and the Dragon, etc., on the sign-boards of a large number of inns within a given radius of his home.

It was in this way that regular schools of wall-painters originated and developed, and there are few more interesting subjects of study in connection with mural painting than these evidences of local art.

During the fifteenth century particularly there must have been quite enough work of this kind to keep a large number of artists employed, for paintings of one kind or another might then be found in every church. It is clear, too, that they were frequently renewed, for it is by no means rare to find that several distinct and successive series of paintings have been applied to a wall. At St. Laurence's Church, Reading, for example, no less than five series have been found.

Whilst many English wall-paintings bear traces of having been executed according to the fashion of the time—of belonging, in short, to a definite and particular school—there are other examples which have a special and local character.

The mural paintings in Faversham Church, Kent, afford a good example of this class. There one of the walls of the north aisle is ornamented with a handsome painting, comprising the kneeling figure of a judge, the figure of a king royally vested and crowned, and a third figure of a pilgrim. The last is represented by an outline sketch in Fig. 92. This pilgrim is shown as a bearded man, clothed about the body with a sheepskin garment, but with the arms, legs, and feet left bare. In his left hand is his palmer's staff, or bourdon, to which is strapped a branch of the holy palm. His scrip is

suspended before him by a strap which passes over his right shoulder.

The interesting point about this figure of a pilgrim arises from the fact that Faversham lies on the road



FIG. 92.—SKETCH OF MURAL PAINTING AT FAVERSHAM CHURCH, KENT.

from London to Canterbury, and that through it a very large proportion of pilgrims to the shrine of St. Thomas

of Canterbury must have passed. The meaning intended to be conveyed by the painting is made more clear by the inscription, which is written upon a scroll and held by the kneeling judge. This may be translated: "O King Edmund! cause Robert Dod, of Faversham, to bear the crown of Heaven, whom, O pious Thomas! do thou guide."

It has been conjectured that the Robert Dod referred to may have benefited those pilgrims on their way to Canterbury who halted at Faversham to pay their devotions at the altar dedicated in honour of St. Thomas in Faversham Church. It is quite clear that the figure of the pilgrim has a direct relation to those pilgrims who passed through Faversham on their way to Canterbury.

The bold scroll of fig-branches which forms the termination of the picture is a graceful and effective piece of ornament. The date of the paintings must unquestionably be some time during the fourteenth century.

During the fifteenth century it was a very prevalent fashion to place above the chancel arch a representation of the Doom, or Great Day of Judgment. It sometimes happened, however, that the wall-space above the arch was insufficient for a painting of this kind, and across the upper part of the arch a wooden screen or tympanum was placed and the picture painted thereon.

The Doom was generally treated in the following way: In the centre was painted a figure of our Lord seated on

a rainbow. On either side were angels bearing the cross and the other instruments of the Passion. The Blessed Virgin Mary, in a kneeling posture, was represented near our Lord in the act of supplicating on behalf of mankind. St. Michael in the act of weighing souls occupied a place in the lower part of the composition. The saved and the lost were shown in two groups of figures on opposite sides of the picture. Of course, there are many degrees of artistic merit in these pictures, and some variety of treatment. In some of the later examples the figure of St. Michael, for instance, was omitted; but, generally speaking, the subject as represented in mural paintings consists of these parts.

A very remarkable example of the Doom, painted on a wooden panel of the kind referred to, was discovered in 1892 at Wenhaston Church, Suffolk. The size of the picture is 17ft. 3in. in its greatest breadth, and 8ft. 6in. in height in the centre. The panel, when removed from the church during the work of restoration, was covered with successive coats of whitewash, and no one had any idea that a painting existed on it. It was, therefore, taken to the churchyard, where a heavy shower of rain having removed some of the whitewash, portions of the painting were laid bare.

The general character of the painting followed the usual arrangement, but it was clear that the actual painting that remained served as a background for a sculptured representation of the Holy Rood in the centre, and a figure of the Blessed Virgin Mary and St. John the Evangelist on

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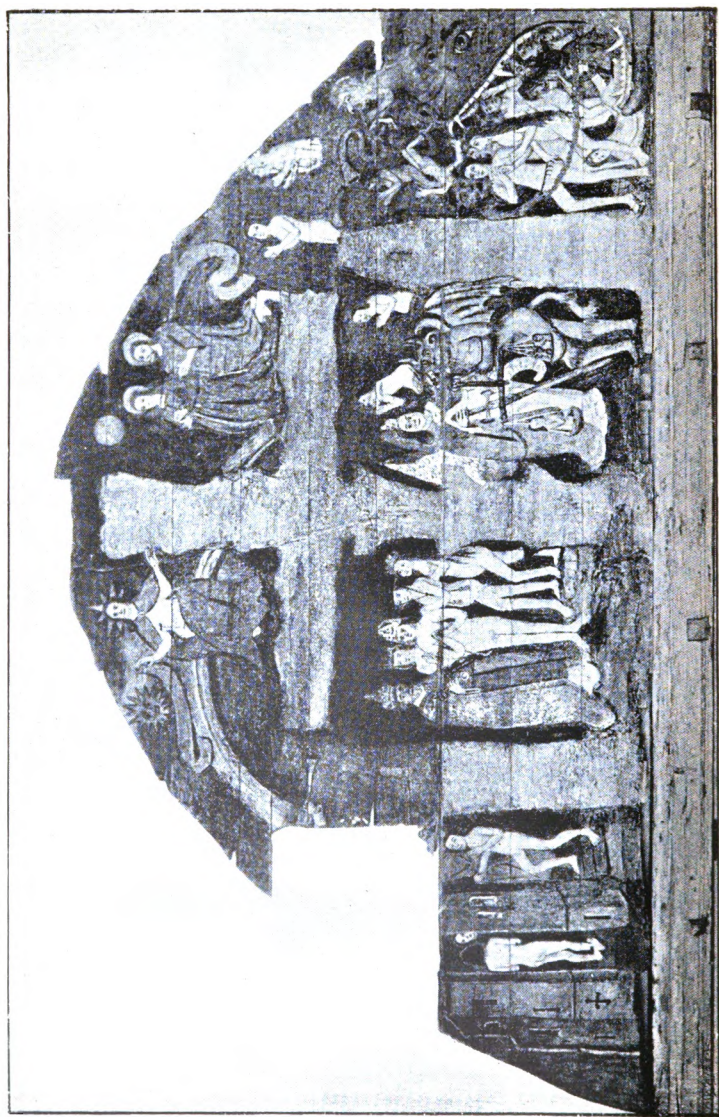


FIG. 93. — PANEL, PAINTING REPRESENTING THE DOOM, WENHASTON CHURCH, SUFFOLK.



either side. These had been removed, as will be easily seen from the accompanying illustration (Fig. 93).\* In this picture it will be observed that both the Blessed Virgin and St. John the Baptist are kneeling near our Lord. The various details of the painting are well shown in the illustration. The picture is painted in distemper on an olive-green ground, and the various subjects have been depicted in a large number of different colours. The date is supposed to be between the years 1490 and 1500.

There are a few examples in which the space above the top of the rood-loft has been entirely filled with a wooden tympanum. An instance of this occurs at the church of St. Michael and All Angels, Micheldean, Gloucestershire. In this particular example there is no chancel-arch, and the tympanum is carried up to the roof. The whole of the panel is occupied by an elaborate series of paintings.

The wooden panels forming the lower parts of the rood-screen were peculiarly well fitted to receive coloured decorations, as they were also well calculated to display such works to advantage. It is not surprising, therefore, to find that in certain districts the mediæval artists covered these wooden panels with a great variety of pictures of saints and other subjects. The shape and size of the panels were more suited to pictures of separate persons than to the treatment of subjects in which numerous individuals would require to be introduced.

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\* We are indebted to the kindness of the Rev. J. B. Clare, Vicar of Wenhaston, for the use of this block.

The rood-screen was a regular part of the fittings of a mediæval church, and probably no church was without one. It is also probable that every screen was more or less enriched with colour, and in many cases gilding was used likewise. But among the examples which have been suffered to remain to our day there are but few, proportionately, which have not lost their gilding or colouring. Of these the most numerous and most beautiful examples existing in England are to be found in Suffolk, Norfolk, Devonshire, and Cornwall. Sufficient remains in those counties to show that there were regular schools of artists in different localities who probably restricted their efforts to the decoration of screen-panels much in the same way as mural artists devoted their energies to the painting of larger subjects upon the actual walls of the churches. Norwich must have been an important centre of panel-painting, judging by the number and excellence of the works of that kind which still remain in and around that city.

The earliest existing panels, decorated with figures of saints, etc., are not older than the fifteenth century, and most of the paintings of this kind may be referred to a period covering the latter end of the fifteenth century and the early part of the sixteenth century. Over the figure was usually placed a richly-traceried canopy, and the usual fashion was to place two figures, each furnished with its independent canopy, upon one panel.

The arrangement of the figures was commonly as follows: The Apostles, depicted as holding scrolls

inscribed with sentences from the Creed, etc., were placed so that St. Peter occupied the panel immediately to the north of the screen door, whilst St. Paul was painted on the south side. There was not much order in the disposition of the other Apostles. The Prophets were represented as holding scrolls inscribed with sentences having reference to the Messiah. Evangelists and doctors were also represented with their emblems.

Another class of subject represented comprises scenes in the life of the Blessed Virgin Mary, such as her receiving instruction from her mother, St. Anne; the Annunciation, etc.; and also scenes in the life and Passion of our Lord.

Perhaps one of the best known of the painted screens in England is that at Randworth Church, Norfolk, a description and engravings of which were published by the Norfolk and Norwich Archæological Society in 1867. The two accompanying illustrations (Figs. 94 and 95) have been drawn from those illustrations, and are here used by the courteous permission of the Society.

Fig. 94, representing St. George trampling on the dragon—the usual method of treatment of this subject on panels—is a remarkably fine and effective piece of decoration. The Saint is represented as covered with armour, over which is a surcoat charged with St. George's cross, viz.: a red cross on a silver ground. The shield, held in the left hand, is similarly charged. There are several points worthy of notice, particularly the highly-ornamented sword-hilt, helmet, and wing-like

appendages near the shoulders. The sword-belt and the details of the armour, as displayed on the uplifted arm and on the legs and feet, are of great interest. They help to



FIG. 94.—PANEL PAINTING OF ST. GEORGE, RANDWORTH, NORFOLK.

fix the date of the painting as subsequent to the year 1450.

The figure of St. Stephen (Fig. 95), vested as a deacon, in alb and green dalmatic, is also of great beauty and interest. It will be seen that a napkin is held in the right hand. This is supposed to contain stones, the instruments of his martyrdom. The bold, flowing pattern of the embroidery upon the dalmatic is particularly noteworthy.

In both paintings we find the same figured background, and both figures are represented as standing on a mound of earth upon which grass and plants are growing.

The Randworth screen, which undoubtedly belongs to the latter part of the fifteenth century—perhaps about 1475—contains several other figures, but these two will suffice to show their general character.

One of the most beautiful examples of painted screens in the kingdom is that at Barton Turf Church, Norfolk. It is much superior in artistic merit to most of the other screens of Norfolk, excellent as many of them are. The subjects represented consist of the Heavenly Hierarchies and three female saints, viz. : St. Zita, St. Apollonia, and St. Barbara.

The peculiar charm of this screen is the beauty of expression of the several faces represented in the paintings, a feature far surpassing in artistic merit those of Randworth, Southwold, and other rood-screens in Norfolk and Suffolk. The probability is that it is of



FIG. 95.—PANEL PAINTING OF ST. STEPHEN, RANDWORTH, NORFOLK.

English workmanship executed under Flemish influence, and it is therefore a most valuable example of the kind of work which English artists in East Anglia were capable of producing in the fifteenth century,

In looking through the list of buildings having painted decorations compiled by Mr. Keyser, one cannot fail to be painfully struck by the large number of cases in which mural and other paintings are mentioned as having been discovered and destroyed. The difficulty of successfully removing the coats of whitewash or other matter under which they have been concealed has evidently discouraged any attempt at preservation in some cases. In other cases it is to be feared that the value of these interesting remains has not always been fully realised.

As a matter of fact, the removal of the whitewash is a rather delicate and difficult operation, and requires unlimited patience and care. The work is best accomplished by means of a bone or horn paper-knife. When this is not entirely successful, strips of linen, wetted with strong hot glue, are pressed tightly upon the whitewash, and when dry the strips are torn off, bringing the coat of whitewash away with them. Of course, no attempt should be made to restore any defective parts of the painting. Such a proceeding might entirely destroy the meaning of the subject represented, and it would certainly very seriously diminish its value as an example of ancient art.

## IV.—MONUMENTS.

As far as English churches and churchyards are concerned, memorials to the departed may be said to date from the eleventh century. The first type seems to have grown directly out of the use of stone coffins for the interment of the dead. These were used for the burial of important and wealthy persons. The coffin itself was usually hewn out of a single block of stone, and the coffin-lid, often of great thickness, was formed from another single slab.

Burial within the church itself was frequent in early times. The coffin was deposited at such a depth below the surface that the coffin-lid should remain visible, and, in fact, form part of the pavement of the church floor. Monuments of this class must have been at one time very numerous, and in process of time a great variety of forms was evolved from them, including incised slabs, monumental brasses, ledger-stones, etc.

Coffin-lids of stone serving as memorials of the departed, were sometimes flat, but more often coped, or worked to a ridge. When the coffin-lid was placed upon



a level with the church floor it was probably either flat or only slightly sloped, but in some cases the coffin was intended to be raised above the floor-level, and then the slopes were often steep and much ornamented. Sometimes, particularly in the case of founders' tombs, the coffin was placed entirely or partly under an arched recess, usually in the north wall of the chancel. In other cases, the tomb was placed in some convenient part of the church between the piers, or elsewhere.

The regular stone coffin-lid, however flat, was sometimes decorated with symbols of some kind, and usually a cross was carved upon it in relief. The longer limbs of the cross formed the central ridge from which the two slopes commenced; but, as will be seen from the examples figured, there were many other decorative and symbolic forms cut upon the lids. One of the commonest, as well as the most mysterious, signs of this kind is represented in Figs. 96 and 97—coffin-lids at Watlington and Sandringham, Norfolk, respectively. Some have suggested



FIG. 96.—STONE COFFIN-LID,  
WATLINGTON, NORFOLK  
(THIRTEENTH CENTURY).

that this curious form was simply intended to represent the ornamental work of iron hinges, but its persistence in various parts of England suggests that it is a form of some definite, but unintelligible, significance.

An interesting example of it may be found upon what was once a fine coffin-lid, now placed in the church-yard as a headstone at Plumstead Church, Kent.



FIG. 97.—STONE COFFIN-LID,  
SANDRINGHAM, NORFOLK  
(FOURTEENTH CENTURY).

A rather elaborate coffin-lid at Tickhill, Yorkshire (Fig. 98), with two animals on each side of the stem of the cross, seems to suggest the origin of this peculiar symbol, but it does not quite explain the persistence of the simpler symbol. It will be seen that the beautiful head of the cross contains an *Agnus Dei*, and that on the dexter side is a sword grasped by a hand, suggesting that the grave was that of a knight or military personage.

As monumental art developed, we get many most interesting examples of the transition of forms.

For example, we find in many instances that a marginal inscription was introduced in order to give precise details of the name, rank, and date of death of the person commemorated, in place of the symbolic representations at first in vogue. In the middle of the slab an effigy, or portions of an effigy, of the person is carved in low relief. A favourite way of doing this was by carving the head, shoulders, and arms, and the lower part of the legs and the feet, whilst the other portions of

the body are left flat, and the armorial achievements are carved upon them. This style is well shown in Figs. 99 and 100, showing respectively the monumental slabs of Sir William Staunton, at Staunton, Nottinghamshire, 1326, and Sir John Daubygne, Brize Norton, Oxfordshire, 1346.

Effigies in brass were also introduced in the central part of slabs with marginal inscriptions. An excellent specimen of this may be seen in the case of the earliest example of existing monumental brasses, viz., that to Sir John D'Aubernoun, at Stoke D'Abernon, Surrey, 1277. The marginal inscription was sometimes composed of sunk or incised letters, and sometimes of separate brass letters let into the stone slab.

With regard to the two figures shown in Figs. 99 and 100, it is most interesting to observe that although they are divided by a period of only twenty years, a marked change is observable in the style of armour depicted. Plate-armour was at that time rapidly taking the place of chain-mail, and this in the case of the two figures is



FIG. 98.—STONE COFFIN-LID,  
TICKHILL, YORKSHIRE.

particularly clear as far as the coverings for the head, arms, hands, legs, and feet are concerned.



FIG. 99.—MONUMENTAL SLAB OF SIR WILLIAM STAUNTON, STAUNTON, NOTTINGHAMSHIRE, 1326.



FIG. 100.—MONUMENTAL SLAB OF SIR JOHN DAUBYGNE, BRIZE NORTON, OXFORDSHIRE, 1346.

The great variety of monumental remains in and around old English churches renders it impossible to do more in these pages than to glance at a few

typical examples, and especially those which illustrate the evolution of the more perfect and elaborate forms of monumental art from the rude efforts of the eleventh century. Monuments from this point of view are divisible into two well-defined groups, and the characteristic feature of each group is suggested in the prototype.

The stone coffin-lid, from which all monuments may be considered to have taken their origin, was sometimes flat, and the various forms which succeeded it, such as incised slabs, monumental brasses, and ledger-stones, retained the flat form. Some coffin-lids, on the other hand, were coped and enriched with ornament, and from them were evolved, by gradual stages, the high tombs adorned with effigies and canopies, and sometimes placed under arched recesses in the wall or enclosed within chantry chapels.

These high tombs, much enriched with statuary, ornament, and colouring, constitute the most important types of tombs, and the class to which they belong will therefore



FIG. 101.—MONUMENT TO A FITZHUGH, ROMALDKIRK CHURCH, YORKSHIRE (LATE THIRTEENTH CENTURY).

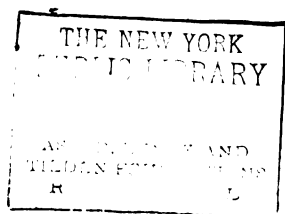
be considered first. The recumbent effigies in the Temple Church, London, are familiar examples of twelfth-century monumental art, and are among the earliest tombs enriched with effigies. An effigy, probably of the latter part of the thirteenth century, at Romalldkirk Church, Yorkshire, and commemorating a member of the powerful Fitzhugh family, is shown in Fig. 101. The body is encased in chain-mail, except at the knees, whilst an ample surcoat hangs from the breast to a point somewhat below the knees. The shield, which is large enough to be of considerable service in warfare, is represented as being supported on the knight's left shoulder.

On a monument at St. Peter's Church, Sandwich (Fig. 102), there are two recumbent effigies, supposed to represent Thomas Ellis, an influential merchant, and Margaret, his wife. The date, judging from the costume, has been placed at about the year 1320. The merchant is represented with long, wavy hair, whilst his wife has hers dressed in two large plaits, with a kind of light kerchief hanging from the head over the shoulders. At the feet of the man is a lion, whilst a dog is at the feet of his wife. Both heads are supported upon double pillows. The tomb is partly covered by an arched recess.

Fig. 103 shows the beautiful group of three effigies on the tomb of Margaret Holand in St. Michael's Chapel, Canterbury Cathedral. Its importance as an example of the sculptor's art is great, but is equalled perhaps by its value as an example of the monuments of the early part of the fifteenth century, to which it



FIG. 102.—TOMB AT ST. PETER'S CHURCH, SANDWICH, KENT, ABOUT 1320.





belongs. The figure of Margaret Holand represents her clothed in a mantle and kirtle, with sleeves buttoned to the wrists; the mantle has a handsome fastening. The lady's head rests upon a double cushion supported by angels; the head-dress is elaborate, and studded



FIG. 103.—EFFIGIES OF MARGARET HOLAND AND HER TWO HUSBANDS, CANTERBURY CATHEDRAL.

with gems. At the feet are two dogs, wearing collars. This lady was married first to John, Earl of Somerset, and after his death to Thomas, Duke of Clarence, whom she also survived. She died in the year 1440.

The effigies of her two husbands are shown on the tomb, one on either side. The period to which this magnificent tomb belongs—it was executed before the lady's death—was essentially one of plate-armour, and the two male effigies are therefore shown encased in that kind of defensive covering.

The next example, shown in Fig. 104, is the handsome alabaster and marble tomb of Sir William More and Margaret, his wife, in the Loseley Chapel, attached to the church of St. Nicholas, Guildford. The family, which ranks among the most important in the county, has long been seated at Loseley, and this chapel contains many memorials of different members of it.

The illustration of the tomb does not include the two wings, as the space in the chapel is limited; but one of the kneeling figures at the side is shown separately in Fig. 105. The armour and costume of the effigies have been beautifully represented by the sculptor. The tomb is a lofty structure surmounted by heraldic enrichments and bearing many ornamentations of characteristic renaissance type. The two figures, in relief above the effigies, one representing a boy blowing bubbles and another intended to personate Time, are curious.

Sir William More died in the year 1600, and the tomb is an admirable example of a large and costly monument at the end of the sixteenth century.

In Holy Trinity Church, Guildford, is another handsome and remarkable tomb of the early part of the seventeenth century. It is that of George Abbot, Archbishop of

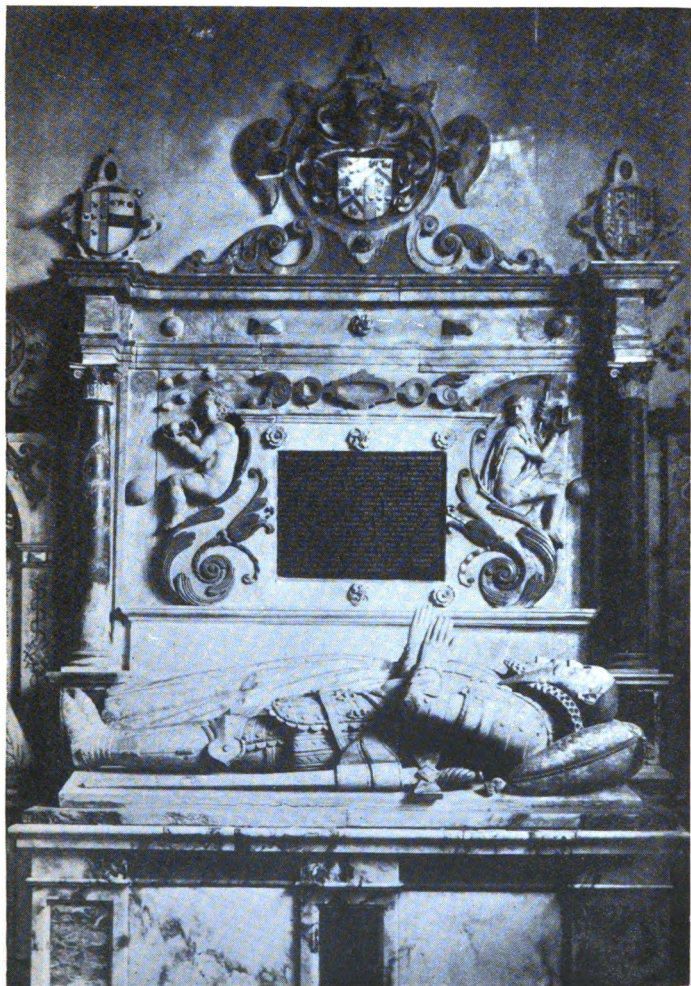


FIG. 104.—TOMB OF SIR WILLIAM MORE, CHURCH OF ST. NICHOLAS, GUILDFORD.

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Canterbury, who died in 1633. The monument itself (see *FRONTISPIECE*) was erected by Sir Maurice Abbot, the Archbishop's brother, in the year 1635. A full-sized effigy of Abbot is placed upon a kind of altar-slab, which is supported by piles of books, whilst an elaborate stone canopy is placed above the effigy, supported by six marble columns. The whole monument strikes one, perhaps, as needlessly pretentious, and somewhat out of harmony with its surroundings, but it is nevertheless an important specimen of its class.

Mural monuments and mural tablets probably owe their origin to the desire that the memorial

should be plainly visible as much as to the fact that the places available for regular tombs were limited. A mural monument, too, had the additional advantage



FIG. 105.—ALABASTER FIGURE ON THE TOMB OF SIR WILLIAM MORE, CHURCH OF ST. NICHOLAS, GUILDFORD.

of being less costly than the more elaborate structures which have been referred to. When the memorial on the wall consists of elaborate work, it may be called a mural monument; when quite plain, and limited

to a simple inscription, it is usually spoken of as a mural tablet.



FIG. 106.—MURAL MONUMENT, LOSELEY CHAPEL, CHURCH OF ST. NICHOLAS, GUILDFORD.

In Fig. 106 is shown a small mural monument in the Loseley Chapel, Guildford, to one of the members of the More family. Originally it seems to have consisted of an inscription in an ornamented frame of stone, and surmounted by a shield of arms. The two festoons of fruit are clearly later editions to the monument, and it is doubtful if they add to its beauty.

Occasionally mural tablets are placed

outside the church. This is the case in thickly-populated districts, and several are on London churches. The example shown in Fig. 107 is at St. Clement's

Church, Sandwich, and belongs to a time when that ancient town was more populous than it now is; but the church is large, and it is hardly likely that there was no available wall-space inside the building.

Monumental brasses form such an important branch of the subject of monumental remains, and are so well represented in our old English churches, that no apology need be offered for the following somewhat more detailed account of them than of other kinds of monu-

ments. Brasses represent the highest form of monumental art on a flat surface, as effigies on altar-tombs do in the round, and whilst it is undoubtedly true that the chief and deepest interest in remains of this character is of a personal kind, yet there is another interesting point of view from which they may be regarded. As one of the chief sources of information

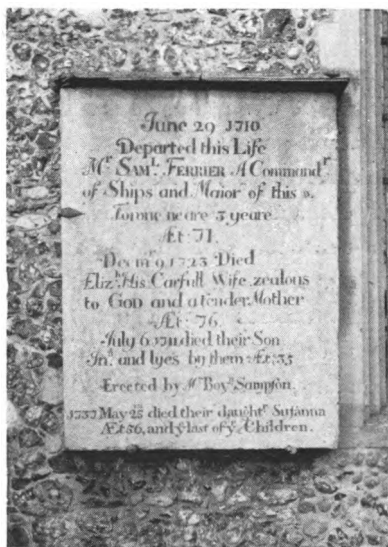


FIG. 107.—EXTERNAL MURAL TABLET, ST. CLEMENT'S CHURCH, SANDWICH.

upon the history and development of armour, costume, and monumental art, it would be difficult to overrate their importance.

With regard to monumental brasses, it may be pointed out that the hardness of the material of which they are composed is so great that the effigies and inscriptions engraved upon them have in many cases been preserved intact for upwards of five hundred years, although their position upon the floor has exposed them to serious risk of damage. Again, the large number of examples still in existence, and the care and artistic skill with which many, especially the earlier of them, were shaped, are circumstances which add greatly to the value of this class of monuments, especially to the student of costume, heraldry, genealogy, and many kindred subjects.

For the present purpose, monumental brasses may be conveniently divided into the following sections: (1) Royal, (2) Ecclesiastical, (3) Military, (4), Civilians, (5) Miscellaneous, and (6) Palimpsests.

Of the first section only one example remains in England. This is a half-effigy at Wimborne Minster, Dorset, in memory of King Ethelred, who was martyred in the year 872. As will be seen from the style of the effigy in the accompanying engraving (Fig. 108), the brass was laid down about the middle of the fifteenth century. The shield of arms below is of the same period, but the inscription is of considerably later date—probably quite early in the seventeenth century.



The second section, comprising the memorials of ecclesiastics, is of considerable importance, and is represented in England by many examples.



FIG. 108.—MONUMENTAL BRASS TO KING ETHELRED, WIMBORNE MINSTER, DORSET.

The brass to Thomas de Hop (Fig. 109) in Kemsing Church, Kent, is among the earliest of our ecclesiastical brasses. It is a half-effigy of a priest in mass, or eucharistic vestments. The sleeves of the alb are seen at the wrists, and it will be noted that the apparels belonging thereto encircle the wrists. The chasuble falls in graceful folds, and appears as if made of a thin material. The apparel of the amice, which appears as a highly-ornamented collar round the neck, is enriched with the form of decoration known as the fylfot. This interesting form is said to have been in use as a religious emblem long before the Christian era. It is supposed to have been brought from India by certain Nestorian missionaries, who, as early as the sixth century, had penetrated to China. In the Kemsing brass the hair is represented by waving lines and as brushed back behind the ears. All these features are indications of the early part of the fourteenth century. This brass is probably of the year 1320.

The brass to William de Thorp (Fig. 110) at West Wickham, Kent, gives a good general idea of a priest in eucharistic vestments early in the fifteenth century.

The amice is seen as a collar. It was really an oblong piece of fine linen, the chief visible feature of which was the enriched collar. It was adjusted loosely about the neck in the fourteenth century, but later on it was made in a stiff and formal shape. The stole, the lower ends of which are visible in the effigy, was a long narrow scarf, usually enriched with

ANIMUS THOMAS DE HOP



FIG. 109.—BRASS TO THOMAS DE HOP, KEMSING CHURCH, ABOUT 1320.

embroidery, and terminating in fringed ends. It was crossed on the breast, but this arrangement was rarely seen, as it was usually hidden beneath the chasuble. The maniple, which is seen hanging from the left arm of the priest in the effigy, was similar to the stole in form, ornamentation, and fringed ends, but much shorter. It is supposed to have been a handkerchief originally, but in time it became a mere decorative feature. The chasuble, which hangs in front of the priest as a pointed vestment, and covers the shoulders and upper part of the body, was nearly circular in shape, slightly pointed before and behind, furnished with an aperture in the middle for the head, and much ornamented, especially with a rich border. The alb is the vestment hanging below the chasuble. It was often made of white linen, and enveloped the entire person of the wearer. It differed from the surplice in having no opening in front, in the comparative tightness of the sleeves, and in possessing ornamented apparels in front and round the ends of the sleeves.

Many effigies in monumental brasses represent priests wearing not eucharistic but processional vestments. The processional vestments consisted of cassock, surplice, almuce, and cope, and the following brief description of each is given in order to assist the student in the work of identifying the various vestments.

The cassock was a long gown-like garment, very commonly worn by the people—lay and cleric, male and female—during a very long period of the Middle Ages.

It was, and still is, worn by the priest immediately over his ordinary garments, generally perhaps nowadays



FIG. 110.—BRASS TO WILLIAM DE THORP, WEST WICKHAM, KENT, 1407.

instead of a coat; but it must be remembered that in ancient times it was actually what we now understand by a coat. In brasses representing ecclesiastics in processional vestments, the cassock usually appears as falling in somewhat ample folds around the feet, and it is so seen in Figs. 111 and 112. The cassock was composed of black material for the use of ordinary ecclesiastics, of scarlet for doctors of divinity and cardinals, and of purple for bishops. It was intended to be essentially a warm garment, and for that reason was generally lined with sheepskin or fur. From this circumstance the cassock acquired the name, in mediæval Latin, of *pellicea*, and the garment worn immediately over it was called the *super-pellicea*, a name which has become changed in the course of time to the well-known surplice.

The surplice, as seen in the effigies of brasses, is a sleeved vestment, made very full, and with many pleats. It was not open in front, but was simply furnished with a hole through which the head was put. The modern custom of making the surplice open in front is said to have originated about two hundred years ago, when the enormous wigs then in vogue made it difficult to put it on in the ordinary way.

The almuce was a kind of hood or tippet of black cloth, and lined with fur. It was often furnished with a number of pendants, consisting of the tails of the animals which had furnished the fur, fastened at regular intervals to the border of the garment.

The almuce appears in effigies as a thick, warm collar around the neck, and falling in two long pendants, like the ends of a boa, in front. When the whole of the garment is visible, it will often be seen to cover the shoulders, as in the brass to Thomas Butler, at Great Haseley Church, Oxfordshire, the date of which is 1494. In earlier times we find examples of the almuce open in front, and not fastened in any way. It is also found fastened by means of a brooch or morse. The garment, in short, was originally a hood, and in the course of time it was allowed to fall down the back in a way somewhat similar to the modern academic hood. As a rule, the chief part of the almuce was hidden by the cope, which has next to be described.

The cope was the most prominent and characteristic of the processional vestments. It was semi-circular in form when spread out flat, and was furnished with a semi-circular indentation for the neck. It was composed of rich materials, such as cloth of gold, velvet, or silk, and the more elaborate examples were enriched with embroidered strips called orphreys, placed along the straight edges of the vestment, in such a way as to hang straight down from the front of the neck to the feet.

It is supposed that the cope was originally a vestment specially worn in outdoor processions, and for the protection of the head of the wearer it was furnished with a hood, which when not required for this purpose was allowed to hang over the back of the cope. When the almuce took its place as a hood for the head, however,

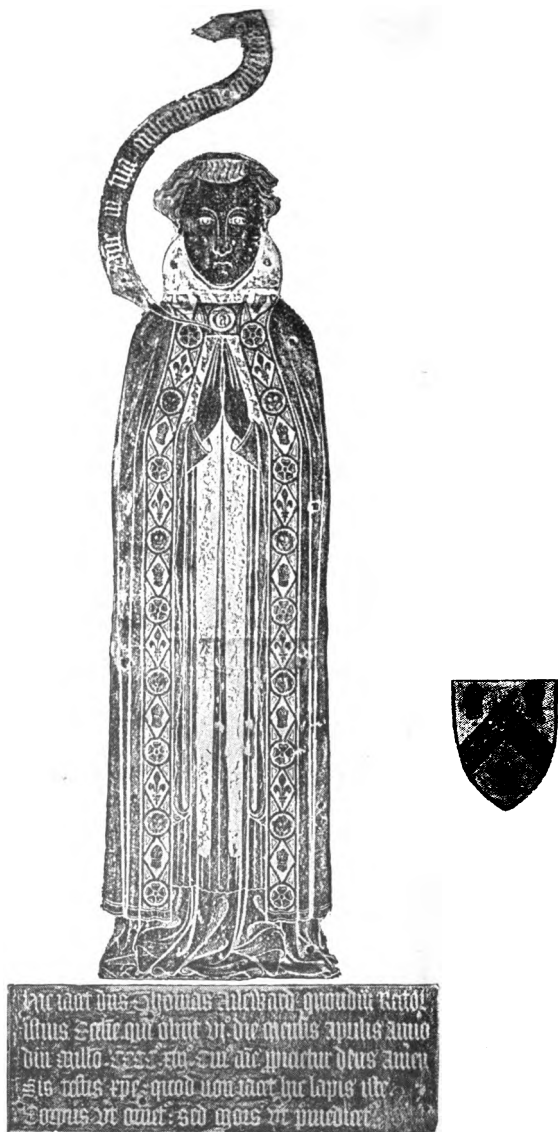


FIG. 111.—BRASS TO THOMAS AILEWARD, RECTOR OF HAVANT, 1413.



the cope-hood became merely an ornamental feature, and in process of time became evolved into a kind of triangular, shield-shaped, or semi-circular flap, upon which was embroidered some sacred emblem, scene, or figure.

The front of the cope was fastened by means of a brooch or morse of a highly ornamental, and frequently costly, character, some examples having been composed of the precious metals and jewels.

Fig. 111, which is a reproduction in much reduced size of the brass to Thomas Aileward, Rector of Havant, who died in 1413, and now in Havant Church, Hampshire, shows the whole of the processional vestments of a priest; but the enriched cope is of particular interest from the fact that its orphreys are decorated with alternate circles and lozenges containing the fleur-de-lys, leopards' faces, roses of five petals, and garbs or sheaves of corn. The last-named are similar to the charges on the shield of arms below the inscription, and clearly represent the arms of the owner. The morse, too, it will be observed, is decorated with the initials of the owner's name—"T. A."

Another priest in processional vestments of about one hundred years later is shown in Fig. 112, which is a reduced reproduction of the brass to Thomas Wilkinson, Rector of Orpington, Kent, who died in 1511. In this effigy the orphreys of the cope are of a much less ornamental character, a sort of pattern being employed which produces a rather elegant quatrefoil form on the

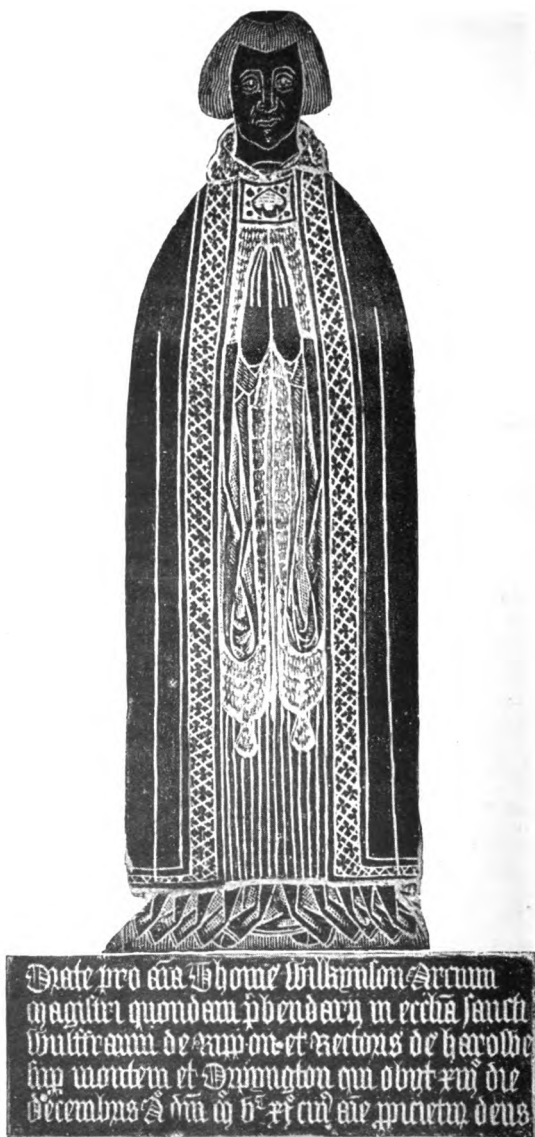


FIG. 112.—BRASS TO THOMAS WILKINSON, RECTOR OF ORPINGTON, 1511.

ground. This pattern was very common on ecclesiastical vestments of that period.

The earliest, and some of the most important, monumental brasses possess effigies of knights or esquires encased in armour and furnished with a sword or other arms. Usually these effigies are of sufficiently large size to allow of much detail being inserted, and brasses of this class are specially valuable on that account, as they afford much information as to the successive changes through which fashion in armour and arms has passed.

The period during which armour appears in monumental brasses extends from the latter part of the thirteenth to the seventeenth century, and the transition from chain-mail to plate-armour is clearly shown. In the very earliest existing brass in this country—that to the memory of Sir John D'Aubernoun, at Stoke D'Abernon, Surrey, and of about the year 1277—the body and limbs are entirely enveloped in a shirt of interlaced chain-mail. The covering is in fact something more than a shirt of mail, for it is furnished with sleeves sufficiently long to cover the hands; and the legs and feet are protected in a similar fashion, the knees alone being protected by plates of metal. Over the mail a surcoat is loosely worn, extending from the lower part of the breast to a little below the knees, and confined at the waist by means of a cord. A shield, bearing the owner's arms, is worn on the left side, being suspended by a strap called a guige.

The arms are repeated on a pennon which decorates the lance placed on the right-hand side of the effigy.

A large sword, suspended by an elaborate combination of straps, hangs on the left-hand side just below the shield, and the figure of the knight is shown as standing upon a lion. It may be added that the legs are not crossed, and that the hands are in the attitude of devotion. This remarkable brass retains enamelled colouring on the shield, etc.



FIG. 113.—ARMED KNIGHT,  
1330.

Another thirteenth-century brass, representing an armed knight, is that of Sir Roger de Trumpington, 1289, in Trumpington Church, Cambridgeshire. This effigy is represented, as so many sepulchral figures are, in a cross-legged attitude. For some inexplicable reason, this posture has been regarded by many people as highly significant. It was once supposed that it pointed to the fact that the person commemorated had taken part in one of the Crusades. In process of time this theory was exploded, it having been shown that some known Crusaders were not so represented, whilst some, whose legs were crossed in effigy, had certainly not been to the Holy Land.

One writer suggests that the cross-legged attitude denotes that the departed warrior, having lived a true son of the Church, died professing the Christian faith; this seems as unlikely as the earlier suggestion. The probability is that the artist simply adopted this attitude to indicate a condition of rest and repose, just as the head of the warrior was frequently shown as resting upon the tilting-helm.

An example of a cross-legged knight is shown in Fig. 113. This is the brass effigy to Sir John de Northwode, 1330, at Minster Church, Sheppey. He is represented as wearing a bascinet and camail, the latter being composed of banded ring-mail. He also wears a hauberk of similar mail. Shoulders, elbows, and legs are protected by metal plates, in which we see the beginnings of plate-armour. The details of the armour are rich, but to the figure are attached a pair of disproportionately short legs, a circumstance which is explained by the fact that that part of the effigy is a sixteenth-century restoration.



FIG. 114.—ARMED FIGURE,  
1444.

The three following illustrations show some of the chief types of armed figures: Fig. 114 is the effigy of William Burys, 1444, at Halstead Church, Kent; Fig. 115 is that of Thomas Hatteclyff, Esquire, a master of the household to Henry VIII., at Addington Church, Surrey, died 1540; and Fig. 116 commemorates Thomas Stoughton, at St. Martin's Church, Canterbury, died 1591. The last figure represents a somewhat common type of armour.



FIG. 115.—ARMED FIGURE,  
1540.

Heraldic enrichments are frequently found on or near the effigies of armed figures in monumental brasses. The figure, especially in early examples, is usually represented as standing upon a lion or other animal; but the head is also sometimes shown as resting upon the helm, which is surmounted by the crest. Shields of arms and heraldic devices are used in many different ways on memorials of this kind. In early effigies the arms are frequently found depicted upon the shield carried by the armed figure; they are also found upon the sword-pommel or

on the surcoat; whilst the crest is usually shown in its legitimate place at the top of the helm or helmet. The fragment of the effigy of Sir John Fogge at Ashford Church, Kent (shown in Fig. 117), is an example of the head resting upon the helmet, which is decorated with a large crest and highly-artistic mantling. The date of the work is about 1490.

Sometimes the figure is shown as holding a banner or a pennon of arms. The banner displaying quarterly the Arms of France (ancient) and England (Fig. 118) is a part of the brass to the Countess of Athol, 1375, at Ashford Church, Kent. It is a charming example of heraldic work of the fourteenth century, and special attention may be drawn to the shape of the banner, the vigorous drawing of the lions, and the fact that France is represented not as now by three fleurs-de-lys, but by a number powdered over the field.

In addition to these ways of introducing armorial bearings into monumental brasses, we also find that

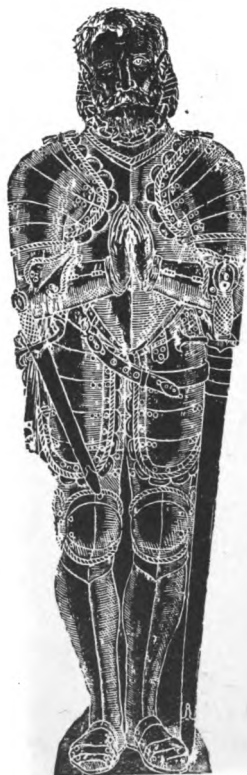


FIG. 116.—ARMED FIGURE,  
1591.

shields of arms are let into the corners of the slab in which the brass is laid, suspended from the canopy, placed near the figure, etc. The arms of a knight and lady are sometimes represented upon the dress of the lady, the usual way being for the arms of the husband



FIG. 117.—FRAGMENT OF EFFIGY TO SIR JOHN FOGGE, ABOUT 1490, ASHFORD CHURCH, KENT.

to be shown upon the mantle or cloak, whilst those of the lady herself are depicted upon the kirtle or gown.

Crests and badges were largely depicted on monumental brasses, either on the dress of knights and ladies or near the figures; and in the case of ecclesiastics they were usually inserted in the orphrey of the cope. A good



example of this may be found in the Havant brass (Fig. 111). At Biggleswade, Bedfordshire, is a brass, dated 1481, let into a slab of stone, which is powdered with badges in the form of crescents and escallops. Badges or crests are also used as divisions between the words of inscriptions. Canting, or allusive, arms are frequently seen on brasses. Arms of the London Companies, and merchants' marks, form in themselves an interesting branch of study; but it is impossible to pursue these minor by-ways of the subject in these pages.

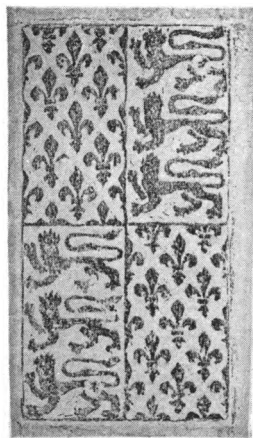


FIG. 118.—BANNER OF THE ARMS OF FRANCE (ANCIENT) AND ENGLAND, 1375, ASHFORD CHURCH, KENT.



FIG. 119.—ARMS OF DARELL, OF CALEHILL, LITTLE CHART CHURCH, KENT.

In Figs. 119 and 120 are shown two examples of shields of arms in brasses in Little Chart Church, Kent. The first bears the Arms of Darell, of Calehill; the second those of Archbishop Chicheley. It

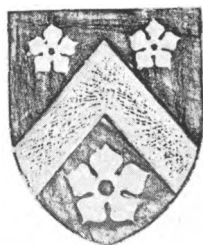


FIG. 120.—ARMS OF ARCHBISHOP CHICHELEY, LITTLE CHART CHURCH, KENT.

will be observed that in both cases the desire of the artist seems to have been to fill up the field of the shield, rather than to produce natural forms in a rigidly uniform way. It may be remarked that the lion rampant is disposed upon the shield in this fashion, the tail being elaborated so as to fill up the space behind the animal. In the other shield, too, the cinquefoils are not made of uniform size, but just large enough to fit the spaces in which they are placed. The result is that we have a well-balanced and well-proportioned shield, neither too crowded nor too empty.

The costumes represented in the effigies of ladies as depicted in monumental brasses exhibit many varieties of fashion, and present a most interesting subject to the student of the evolution of English dress. Not only are outlines and forms of garments shown, but the patterns of the materials employed, and many ornamental accessories, are in some cases depicted in considerable detail.

The subject, tempting as it is, is unfortunately too large to be dealt with in any considerable detail in these pages, and it has been thought advisable, therefore to select for examination a few typical examples representing a number of different periods, rather than to attempt to cover the whole ground.

The feminine head-dress has undergone a great many striking changes, in some of which fashion has been carried to an altogether unreasonable extent. One comparatively moderate example of this kind is shown in Fig. 121, which represents a lady of the year 1375

with what is known as a reticulated head-dress. This curious style was arranged so as to enclose the hair



FIG. 121.—BRASS TO A LADY, 1375, IN ASHFORD CHURCH, KENT.

within a sort of cap, which usually almost encircled the face, often reaching below the ears. The material

of the caul, or net, was of a delicate nature, and in many cases (including that represented) a portion of the



FIG. 122.—BRASS TO A MAIDEN  
LADY, ABOUT 1470, BLECH-  
INGLEY CHURCH, SURREY.

hair was allowed to escape, and falling upon the shoulders was there gathered up in a kind of reticulated cap. Later on, in the next century, there were numerous modifications of the reticulated cap, and the general appearance was undoubtedly an improvement upon the original form. In some cases of this sort the hair is gathered up in a bunch on either side of the forehead, and there enclosed in an enriched caul, while the upper part of the head is enveloped by a close covering which falls around the neck to the shoulders. A further development was to draw this coverchief forward over the forehead; and this may be regarded as the earliest step towards that absurd

form of head-dress known by the various names of "horned," "mitred," and "heart-shaped," which was so long a favourite with the ladies of bygone days.

This extraordinary head-gear was, in fact, a development of the reticulated coiffure, for the side bunches

of hair being gradually extended upward, the coverchef or veil thrown over was sunk into the hollow between, and at last the raised hair was superseded by a wire framework, the hair in this fashion being usually arranged within a caul of rich work on either side of the face.

In Fig. 122, representing the figure of a maiden lady of about the year 1470, is a good example of the simple but graceful costume of a lady at that period. The gown, it will be seen, is furnished with fur cuffs, and fur round the neck, and the hair is allowed to fall straight from the head, reaching considerably below the waist.

Among the various fashions of head-gear shown on monumental brasses at the end of the fifteenth century, was that inconvenient and singular structure known as the "butterfly head-dress." In that style the hair was all drawn backward from the head, and enclosed in a rich caul, from which projected a veil of fine gauze stiffened with wires in such a way as to represent wings. Another was the steeple-cap, or sugar-loaf head-piece; yet another was that known as the pedimental, or diamond-shaped head-dress. The last-named form was introduced about the year 1490, and an example of it in a somewhat modified form is shown in the singular effigy of Elizabeth, wife of Sir John Fyneux, 1539, at Herne Church, Kent (Fig. 123).

There are a good many curious points worthy of note about this figure, which is probably of Norfolk manufacture. The head-dress, although belonging to the



FIG. 123.—BRASS TO ELIZABETH, WIFE OF SIR JOHN FYNEUX,  
 1539, AT HERNE CHURCH, KENT.

“pedimental” type, has no angles in its upper part, but apparently there are springs which have the effect of bringing the lower portions of the cap close to the sides of the face. It possesses the stiff-looking lappets in the front usual in this style of head-dress, and a portion of the cap falls behind the head. The pose of the figure is awkward, yet there is a certain quaintness about it which cannot be said to be altogether displeasing.

From the clasp of the ornamental girdle about the waist a spherical object is suspended by means of a cord. This is a pomander, an article of personal adornment combining practical use with ornament, much worn by ladies during the sixteenth and seventeenth centuries. Pomanders, intended to contain scents and disinfectants, originally derived their name, as well as their form, from the apple, *pomme d'ambre* being the particular name from which our modern word descends. The example here shown was probably in the form of a ball contained in a spherical silver case of open work. Some of these charming little ornaments were elaborately fashioned, and so constructed as to contain several different kinds of scents. Many varieties of form are found depicted upon monumental brasses.

Towards the end of the sixteenth century it became the fashion for ladies to wear an undergown, or petticoat, formed of a richly-brocaded material. In the first period of the fashion the pattern of the brocade was unobtrusive, consisting of a kind of regular diaper-work of small square or diamond-shaped divisions. An example may

be seen in the effigy of a lady at Staplehurst, Kent, the date of which is about 1580. In process of time the pattern became bolder and more effective. Fig. 124,



FIG. 124.—BRASS TO LADY NORTON, 1580, AT NEWINGTON CHURCH, KENT.

representing the brass at Newington Church, Kent, of Lady Norton, wife of John Cobham, Esq., of Cobham,



is a good example of the more elaborate pattern. The date of this brass is also 1580, and it will be observed that the handsomely-brocaded petticoat forms an important feature in the costume. The ruff around the neck and wrists also appears, and the throat and chest are covered with that article of feminine attire known as the partlet, answering to the gorget in men's costume. The partlet, it may be mentioned, was also called the piccadillo, or piccadilly, a word of particular interest to Londoners from the fact that the name of a well-known thoroughfare—Piccadilly—was taken from it. It would seem that one Higgins, a tailor, who had made much wealth by the sale of partlets, or piccadillies, resided in the suburbs of London at a house which was named after the articles in which he dealt. Thus it was that Piccadilly derived its name.

To return to the effigy of the lady shown in Fig. 124. It will be noted that in addition to the sleeves shown in the usual way, there is a pair hanging from the back of the shoulders. Sleeves were made in many fantastic shapes during the sixteenth century, and it was by no means uncommon for the sleeves of outer garments to be furnished with an aperture in front above the elbow so that the arm might be thrust through it whilst the outer sleeve dangled behind. The two small figures represented on the lady's right-hand side are intended for her two sons. The small size is not to be taken literally, as it was usual to represent the members



FIG. 125.—BRASS TO APHRA HAWKINS, 1605, AT FORDWICH CHURCH, KENT.

of a younger generation in this way even if the individuals were at the time adults.

The lady shown in Fig. 125 is of great interest, especially when compared with that shown in Fig. 124. The date is 1605, and it will be seen that several parts of the costume have undergone considerable changes. The ruff, for example, is more developed. The petticoat also is ornamented with brocaded work in a larger and freer pattern. The head-dress, too, shows a distinct alteration of shape. Moreover, there is a great modification in the whole figure, the waist being lower, and the hips so much more pronounced as to indicate pretty clearly the use of artificial shapes beneath the gown. The lady represented died at the age of twenty-one years, and she is probably in the height of feminine fashion of the day.

It would be difficult, if not impossible, to over-estimate the great importance of monumental brasses as evidence of the costume of men as well as of women from the fourteenth to the eighteenth century. They form, in fact, one of the chief and most reliable sources of information upon this subject; and if the fashions of men so depicted be less extravagant and striking than those of women, they are certainly not less interesting in themselves or in the information they furnish of the various evolutions through which the fashions of dress have passed.

During the reign of Edward III. long and flowing robes began to be worn by civilians. Merchants and

burgesses during this reign are figured in effigy as wearing a long, loose tunic, buttoned to the throat,



FIG. 126.—EFFIGY OF CIVILIAN, ABOUT 1370, CHEAM CHURCH, SURREY

with close sleeves; or tunic, mantle, and hood. In many instances civilians are represented as wearing that kind



FIG. 127.—BRASS TO JOHN QUEX AND HIS SON, 1449, BIRCHINGTON CHURCH, KENT.

of knife or dagger known as the anelace. This weapon was carried in a scabbard, which was suspended by

Q



FIG. 128.—BRASS TO RICHARD QUEX,  
1459, BIRCHINGTON CHURCH, KENT.

means of a ring or strap attached to the waist-girdle. The scabbard was usually ornamented.

Examples of brasses belonging to the period ranging from about 1370 to 1541 are shown in the accompanying figures (Figs. 126 to 129). In Fig. 126, an imperfect effigy at Cheam Church, Surrey, of about the year 1370, we have an example of a frankleyn, or country gentleman, dressed in the manner described. His tunic has tightly-fitting sleeves, whilst an under-garment extends far enough to form a kind of mittens for the hands. The sleeves are fastened by means of numerous buttons. The hair is short, and the beard is trimmed to a double peaked termination. The figure was originally perfect, but unfortunately has become mutilated.

In the brass to John Quex and his son, dated 1449

(Fig. 127), the sleeves are shown as more ample. The tunic is edged with fur round the neck and at the bottom, and an anelace hangs from an ornamental girdle on the left-hand side.

Another good example of a civilian ten years later is shown in Fig. 128. This is the figure of another member of the Quex family, but unfortunately the inscription is lost.

In the next figure (Fig. 129) we find a great change in the costume of civilians—a long coat, reaching to the feet, open in front, and with very short open sleeves, from which depend a supplementary pair of sleeves edged with fur; the collar of the coat is also of fur, and it seems probable that the garment is lined with that material. Attention may be drawn to the large and clumsy shoes, with their broad toes, and to the very stiff treatment of the hair. The latter feature, however, is perhaps due as much to the low standard of art displayed in the drawing as to the actual fashion of wearing the hair. The effigies, representing Thomas Warde, and Jone, his wife, 1541, are surmounted by a representation of the Holy Trinity. God the Father is shown seated in an elaborate kind of chair or throne; Our Lord is represented on the cross; whilst the Holy Spirit, in the form of a dove, is shown immediately above the cross. The lady wears a pedimental head-dress, fur cuffs, and a pomander suspended from the girdle by a long chain or band.



FIG. 129.—BRASS TO THOMAS WARDE AND HIS WIFE JONE, 1541, BLETCHINGLEY CHURCH, SURREY.





FIG. 130.—EFFIGY TO  
A CHRISOM-CHILD,  
1533, BIRCHINGTON  
CHURCH, KENT.

Children who died during their first month, or shortly after their Baptism, were called chrisom-children, or chrisomers, and their effigies are sometimes represented in monumental brasses by diminutive shrouded figures placed near the effigies of their mothers. The probability is that the chrisom-cloth—the white garment in which chrisom-children were shrouded for burial—was originally a head-cloth with which the chrism used in Baptism was covered up.

In the example shown in Fig. 130, a cross is shown on the breast of the child indicating that it has been baptised.

There are several miscellaneous points in connection with civil costume as represented on brasses, a few of which may now be mentioned. In Fig. 131 is represented an interesting pair of shoes of the year 1431, in which the mode of lacing at the sides is well shown. The ornamentation of cross-like objects is also interesting.

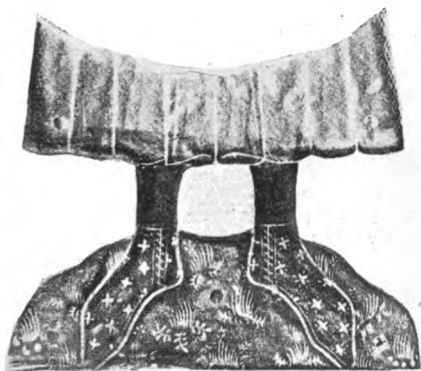


FIG. 131.—SHOES FROM THE EFFIGY OF NICHOLAS  
CANTEYS, 1431, MARGATE PARISH CHURCH.

Fig. 132 shows a brass at Bexley Church, Kent, consisting of a shield of arms enclosed within the loop of a baudric, from which hangs a hunting-horn. An inscription and two other shields, which once belonged to the

brass, are unfortunately now lost; but it is pretty clear from what remains that the person commemorated was either a hunter or someone holding lands by cornage tenure.

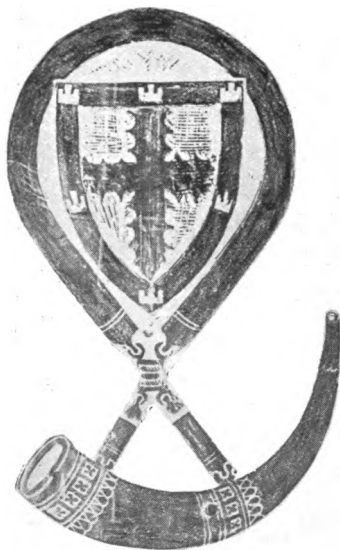


FIG 132.—FIFTEENTH-CENTURY BRASS,  
AT BEXLEY CHURCH, KENT.

Cornage was a form of tenure so ancient that by the thirteenth century its origin had already become obscure. Two or three different explanations of it have been given by antiquaries. The first and most generally accepted is that the service in those parts of England bordering on Scotland consisted in giving notice by sounding

a horn of the approach of the Scots or other enemies. Another account describes it as a payment of a certain sum of money to the lord for horned cattle; and yet a third explanation is that a horn was required to be blown on the approach of marauders, as a warning to

herdsmen to drive their cattle to a place of safety. It is pretty clear, at all events, that in cornage tenure a horn was at once the badge and instrument of service.

Among other professions indicated by brasses we find several instances of public notaries. These are represented either by the figure wearing, depending from his waist-girdle, a penner or pen-case and ink-horn, or, as is in the accompanying figure (Fig. 133), by the notarial mark.



FIG 133.—BRASS TO A PUBLIC NOTARY, 1560, HAYES CHURCH, KENT.

This brass is at Hayes Church, Kent, and commemorates Robert Garet, Rector of Hayes and Chislehurst and public notary, who died some time after 1560; but as the spaces for the day, month, and year of death are left blank it is not possible to say precisely the date of his death. It may be taken as certain, however, that the brass was, in the main, engraved in the year 1560.

The question as to how far effigies in monumental brasses may be considered to be attempts at portraiture of the persons commemorated is one of much interest. It is pretty certain that very few of the effigies earlier than the middle of the sixteenth century have this

character. The great similarity of the features and the conventional treatment of the whole figures make this sufficiently obvious. There are a few possible exceptions of fifteenth- and sixteenth-century date in which there are some indications that it was the artist's intention to produce likenesses, but portrait-effigies in brass are certainly not common until the latter half of the sixteenth century. An example at St. Mary's Church, Dover, is given in Fig. 134. In this illustration only



FIG. 134.—PORTRAIT-BRASS TO WILLIAM JONES, GENTLEMAN, 1638, AGED 75, ST. MARY'S CHURCH, DOVER.

the head and shoulders are shown. The particular features which indicate that this was specially cut to represent William Jones are the strongly pronounced form of nose, the bald head, and the slightly turned attitude of the figure.

One small but most interesting class of monumental brasses is that known as palimpsests, a word which in its original significance implied a manuscript which had been twice written upon, the second writing being placed upon the parchment after the first writing had been partly erased. The term as applied to brasses is not happily chosen, but it is the best that has hitherto been found. It does not cover all the kinds of brasses which, as presently will be shown, are included in the class of palimpsest brasses.

These memorials may be divided broadly into two main classes, viz. : (1) brasses which, having once served as the memorial of one person, have been sacrilegiously stolen and coolly appropriated by another subsequently ; and (2) brasses which have been wrongly engraved and reversed in order that the corrected engraving might be placed upon them. The first class is the result of theft of earlier monuments, and is deserving of the severest censure ; the second merely points to the mistakes of the artists or workmen who produced monumental brasses.

Although palimpsest brasses form a rather small class, there are several varieties in the method by which they were adapted from a former use to serve the purpose of those who appropriated them. The commonest method was by reversing the plate of brass upon which the effigy or inscription was engraved, and placing a new figure or inscription on what had previously been the back of the brass. This generally necessitated the mutilation, to a lesser or greater extent, of the original work. Another method was to appropriate an existing effigy, and, after modification and alteration of the engraving, provide it with a new inscription, so that the whole brass would then do duty for an entirely different individual from that for whom the effigy was originally cut.

With regard to the latter method of producing palimpsests, it may be remarked that some confusion may possibly arise from the fact that conservatism of fashion

in certain families, and the work of local schools of brass engraving, were both likely to be responsible for effigies represented in armour or costume of apparently earlier date than that which is incised upon the inscription.

Several palimpsest brasses in England have remains on the underside of Flemish work, much of which is remarkable for its beauty and elaborate character. It is probable that many brasses removed from churches in Flanders were brought to this country, particularly to such centres of brass manufacture as London and Norwich, and there converted into palimpsests.

We give engravings of two examples of this class. The reverse of a brass at Constantine Church, Cornwall (Fig. 135), shows part of a knight in armour, but the plate, which is nearly square, has been mutilated on each of its four sides. Chain-mail appears round the neck and on the inner sides of the arms. A jupon, or surcoat, which covers the trunk of the body, is emblazoned with three crescents and a bendlet, and from traces of colour remaining it has been conjectured by Mr. Waller that the field was argent and the crescents and bendlet were sable. The head rests upon a richly-diapered cushion supported by angels, and the background is filled in by another handsome pattern of diaper-work. Ornamentation of this kind is, in fact, very characteristic of Flemish brasses. The elaborate tabernacle-work, a portion of which remains on the left-hand side of the figure, is also usually found in Flemish work. The arrangement of the hands is clumsy and unlike that of

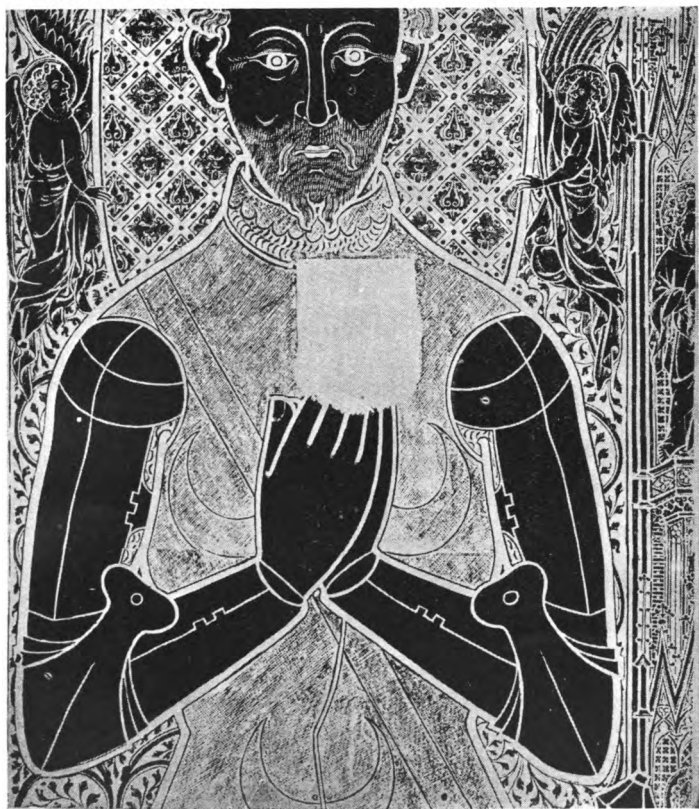


FIG. 135.—FLEMISH PALIMPSEST BRASS, CONSTANTINE CHURCH, CORNWALL.

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ASTOR, LENOX AND  
TILDEN FOUNDATIONS  
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English work of early fifteenth-century date, to which this figure is ascribed.

A remarkably fine fragment of a Flemish brass remains as a palimpsest at Margate Church (Fig. 136). The Flemish inscription, of which a portion is seen, was probably continued entirely along the four sides of an oblong slab. A complete brass of somewhat similar character to what this must have been when perfect exists in the Chapel of St. Mary at Ypres. The date of that brass, however, is 1489, whilst the Margate brass is probably twenty or thirty years earlier.

The scenes shown among the beautiful scrolls of grape-vine are two of a set illustrating the Seven Ages of Man.

The ease with which copies of monumental brasses may be made by means of heel-ball rubbings has led many people to take up the hobby of collecting rubbings of those



FIG. 136.—FLEMISH PALIMPEST BRASS, MARGATE, KENT.

interesting memorials. This form of recreation has the merit of being at once inexpensive and instructive; and as a facsimile copy of a brass in black and white is often preferable, for purposes of comparison and careful study, to the actual brass, a collection of rubbings is of the greatest value to everyone who desires to make himself acquainted with the various changes and developments of mediæval costume, armour, and other similar subjects.

In a heel-ball rubbing the flat surface of the brass plate appears in black, whilst the engraved lines upon it are shown by the white surface of the paper which has escaped the marks of the heel-ball where it has not been supported by the hard surface of the brass. In one sense the figures, inscriptions, etc., appear in a rubbing in a reverse form, the bright, or, at any rate, the more lighted, parts of the brass appearing as black, whilst the dark lines upon it are seen as white lines in the paper copy; but this is not really a great disadvantage, as the proportions of the figure, and many little points in the artistic accessories, as well as dents, scratches, and other defects, are brought out in a much clearer manner when seen in the strong contrast of a rubbing than in the case of the brass itself, which is often situated in a badly-lighted part of the church floor.

The following are a few practical directions for making heel-ball rubbings of brasses: The paper should not be too thick, and it must not be very thin. The most convenient form in which to buy it, and the most serviceable for all-round use, is that which is known

by paper-hangers as lining-paper, and sold in rolls of about 12yds., at prices varying from 9d. to 1s. The thinnest make of this kind of paper will generally be found to answer very well. Heel-ball, which is a composition of bees'-wax, tallow, and lamp-black, and is used for blackening the heels and the edges of the soles of boots, may be purchased in small circular cakes at  $\frac{1}{2}$ d. each. About twelve of these should be melted down into one conveniently-shaped cake. The use of small cakes of heel-ball tends to cramp the hand, and certainly adds considerably to the work of making large rubbings, although little pieces are often useful for small brasses and minute details.

One of the first things to do before making the rubbing is to dust the surface of the brass very carefully. The object of this is to remove every particle of sand or grit. If any be allowed to remain the result is that it will be moved along the surface of the brass when the heel-ball is used, and the paper will be torn. Such particles of grit, too, are very likely to become embedded in the heel-ball, with the result that every part of the work subsequently done with it is marred by white scratches caused by the particles of grit.

As a general rule, it will be found best to commence by rubbing the head of the effigy, and of course the greatest possible care must be taken to prevent any movement of the paper until the rubbing is entirely completed. Whilst it is very possible to work too

quickly, and to get an uneven surface of black in consequence, there is also a danger of working too slowly, the effect of which is nearly as bad, and almost invariably produces inequality of the black marking. What is wanted is a firm, bold, and fairly rapid stroke with the flat part of the heel-ball pressed firmly against the paper.

It will be well to take care that the heel-ball markings do not extend beyond the limits of the brass, and in most cases it is not difficult to avoid this, for, as the plate is generally raised slightly above the level of the stone slab in which it is embedded, the outline and main features may be easily felt and marked out before filling in the details of the work. In case the black marks are accidentally carried beyond the brass, the best plan is to cut out the subject and mount it upon a clean piece of paper, as it is almost impossible to remove the marks from the paper.

When rubbings are mounted in this way, they should be attached merely by a narrow line of paste applied upon the margins. This method, if carefully followed, is quite as effective as what would be obtained by applying paste to the entire surface, and it has not the disadvantage of causing the paper to wrinkle and cockle.

One of the first methods employed for copying brasses was by filling the incised lines of the brass with printing ink, and printing impressions therefrom, much in the same way as copies of steel engravings are produced. This method was employed by Craven Ord about the year

1780. Some of his impressions, now in the British Museum, are of special value, from the fact that the actual brass plates from which they were made have since been destroyed or lost. Impressions of this kind were doubtless obtained from the brasses when detached from the slab.

Some rubbings are made by means of small scraps of new black leather and tissue paper. This mode is very useful when an exact copy of fine detail is required.

Another method was introduced many years ago by Mr. Richardson, of Greenwich. By means of what was known as a metallic rubber, used with black paper, the brass was copied so as to look very much like the original, the metallic rubber producing bronze-coloured markings and leaving black spaces where the brass was engraved. This method seems to be hardly ever employed now. The rubbings produced by it were found to be lacking in that strong contrast which could be so easily produced by heel-ball rubbings.

Ledger-stones, for some unexplained reason, have received much less attention than other kinds of monuments. They are often composed of slate or grey stone, and are usually to be found upon the floor of the church, although in some cases they have been subsequently placed in the churchyard, and in not a few instances they have been covered up by more modern flooring.

Ledger-stones belong specially to the last century and the earlier part of the nineteenth century. They are often of large size, and the chief part of their surface is

occupied by the inscription, above which is an oval, circular, or lozenge space containing the arms of the



FIG. 137.—ARMS FROM LEDGER-STONE, 1716.

person commemorated, together with various artistic enrichments.

The four examples here figured, which are all in St. John's Church, Margate, show the various styles in vogue during the eighteenth century. Fig. 137 is from the



FIG. 138.—ARMS FROM LEDGER-STONE, 1726.

stone commemorating William Page, who died in 1716; Fig. 138, that of Edward Digges, who died in 1726; Fig. 139, from the stone of Anne Brooke, who died in

1787; and Fig. 140, that of John Leapidge, who died in 1789. These examples, which extend over the chief



FIG. 139.—ARMS FROM LEDGER-STONE, 1787.

part of a century, show a remarkable development, or, rather, decadence of heraldic art. In the first we find the mantling is bold; in the second it is weaker; in the



third it is absent, its place being taken by what appears to be palm-branches together with festoons of Chippendale pattern; in the last the festoons are omitted, the only



FIG. 140.—ARMS FROM LEDGER-STONE, 1789.

ornament being two branches with leaves, perhaps intended for bays.

The lettering of the inscriptions on ledger-stones is often of considerable merit, and the matter of the

inscriptions themselves, although often fulsome and extravagant, is generally noteworthy. The illustrations given in Figs. 136 to 139 have been prepared from heel-ball rubbings, which, as the carvings are in relief, have not in every case successfully shown the whole of the subject, but enough has probably been shown to give a pretty good general idea of the style in use at the different parts of the century.

Headstones of the seventeenth, eighteenth, and early nineteenth century frequently bear relief carvings of much interest, and sometimes of beauty. Usually the subjects represented are emblematical of death, time, etc., but occasionally a good deal of originality of design is to be found. The subject is too large to be dealt with in these pages as it deserves.

In bringing this volume to an end the writer desires to say that his intention has been to stimulate the study of old churches. He is conscious of many imperfections in his work, but the encouragement he has received during the preparation of these pages gives him every reason to hope that this little book on "Old English Churches" will supply a distinct want, and, in conclusion, he wishes to give expression to the hope that it may afford its readers some pleasure and profit.



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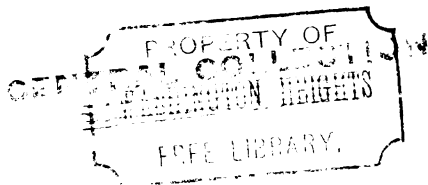


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